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PORTRAIT OF YOUNG GIRL

by Cornelis de Vos

Gift of Manton B. Metcalf, 1921

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## THE MEMORIAL EXHIBITION

THE Memorial Exhibition in the special galleries from December 12, 1923, to January 9, 1924, brought together for the first time the many gifts which have been made to the Museum by the late Manton B. Metcalf, and the result was an impressive surprise. It is true that visitors for years have been noticing important additions to the permanent collections which bore his name, but few realized the uniformly high quality of the gifts or the wide interests of the collector. Few realized too the length of time required to select these objects or how closely he kept in touch with the Museum during their acquisition.

Mr. Metcalf found delight in many fields, in painting, both European and Chinese, in sculpture, glass and pottery. The vigorous "Hagar and Ishmael" of Francisco Collantes, in which the chief feature is a strong landscape rich in color and tone, and the "Portrait of a Young Lady" by Carreno di Miranda are characteristic and beautiful examples of the Spanish School. From Flanders comes the "Portrait of a Young Princess" by Cornelis de Vos, and the "Adoration of the Magi" which is attributed to Henri Met de Bles, which are elsewhere described in this Bulletin. In both there are the love of color, drawing and portraiture which are the features of Flemish painting. The Italian examples include the birth-plate from the Bardini collection, which is Florentine of the 15th century. One appreciates this opportunity to be brought so intimately into an Italian home of that period. There is also a predella panel showing "St. John the Baptist being conducted to Martyrdom," which is Florentine and of the School of the Gaddi. Then there are examples of the Venetian School, with paintings by Andrea Previtali and Marco Basaiti, the one a figure of "The Risen Christ" and the other a "Portrait of a Man" with the Cadore Hills as a background. The Umbrian School also finds representation through a "Madonna and Child" attributed to Pintoricchio. German art, too, is represented in the collection, at least the art of that part of the Rhenish provinces in which



TUNG-FANG-SU WITH THE PEACH

By Sin-Zen

Gift of M. B. Metcalf, 1921

Teutonic and Flemish influences strove for the mastery. The example of this is a "Descent from the Cross" of the Cologne School. A painting which has been long in the gallery and which has been most popular is "The Children's Quarrel" by G. Jakobides. Lastly, there is an unusual example of the English School of which the Museum can be proud. It is "The Village Fair" by George Morland. With it came a contemporary colored print of the painting, by William Ward.

Chinese painting also attracted Mr. Metcalf, and through his gifts the group of kakemonos and makimonos grew rapidly. In this field he gave fifteen examples. The two by Chao Ta-Nien and Mi Yuan-Hwei are discussed at length in this Bulletin.



Then there are "Tung Fang Su with the peach of immortality" by Sin-Zen, which is illustrated here; examples by Yen Tzu Ping, Ma Yüan, Liu Sung-Nien, Kuan T'ung, Kuan Hsiu, Hai Ko, Chang Hsüan and Chou Tang; and landscapes attributed to Li Chao Tao and Wang Wei. These, added to those otherwise acquired by gift or purchase, place the Chinese collection in the Museum in an enviable position.

Mr. Metcalf's interest in sculpture began with the purchase of a wooden statuette of the "Madonna and Child" of the Cologne School, which came from the village of Freschen. He also appreciated Chinese sculpture, with the result that a number of fine examples of the T'ang and Sung periods were added to the Museum. All have their particular interest, but mention may be made of such notable examples as the votive stelae of Chang Tsai Kai and Chang T'an-pao, the fine and rare yellow jade stela of Chao Pao Lo of 536 A. D., and the remarkable ivory statuette of Han-Yu of the Sung Dynasty.

The Museum also received forty examples of Graeco-Syrian glass and eleven pieces of Rakka pottery. In both groups is found the beauty of iridescence which comes from long burial, and which is the delight of many collectors. At the same time both have their interest of form and technique. Last, and not least, is a beautiful pair of lacquered book-covers of Persian origin, of the Bokhara School and the time of Shah Abbas.

The value of the collection to the community at large, and of such careful collectors as Mr. Metcalf, is pointed out in a recent editorial in the Lowell Courier-Citizen which reads:—"Objects of art given to the museum of the Rhode Island School of Design by the late Manton B. Metcalf have been placed on exhibition at Providence. They constitute an object lesson in public spirit. Beginning nearly 30 years ago, a member of one of Rhode Island's wealthiest families began collecting art, not for himself, but for the city in which he lived. He had rare good taste as well as means of gratification. He was one of those who

early recognized the beauty and dignity of the older arts of China. He collected in many other fields, always with marked acumen and discrimination. As a consequence, the Rhode Island School of Design, one of the major institutions of its sort in New England, is now valuably enriched. If someone of like wealth, taste and vision would collect textiles or paintings or sculpture for Lowell, what a boon to posterity!"

L. E. R.

### THE COLLECTOR

IT has been aptly said that all mankind may be divided into two races—those who accumulate, and those who collect. (Ronald Clowes). The one includes those who follow blindly the instinct to gather objects aimlessly, and the other those who bring together material with order and purpose. The division is of course an arbitrary one, but it defines the two extremes. It should be noted that there are many kinds of collectors, some approaching one extreme more than the other. With the accumulation of objects we are not at the moment concerned, although there are many in every community who come into this class, but the true collector at the other end of the scale is indeed worthy of consideration. He it is who seeks in his collection to illustrate some chapter of the great world of nature, or some phase of art or history.

This class of collector may be divided into four groups. There is the miser who brings together his collection with system, but hides it for his own enjoyment. He makes no provision for the disposition of his collection at his death, and his relatives divide or dispose of it at will, often without appreciation of the merits of the objects it contains. This is a dangerous type, for many treasures are thus lost or destroyed.

The second group includes those who acquire a collection purely as a business investment, who look forward to a return of their money and a profit in proportion to their shrewdness as collectors. These people miss much of the joy which comes to the last two groups, for in general they care

nothing about the ultimate destination of their treasures.

The third group is a very laudable one. In it are the collectors who have acquired their treasures through appreciation of their inherent merit, who have enjoyed the chase and the ultimate possession and who are willing to pass on some of this pleasure to others. A good example of this type was Edmond de Goncourt, who in his will said, "My wish is that my Drawings, my Prints, my Curiosities, my Books — in a word these things of art which have been the joy of my life — shall not be consigned to the cold tomb of a museum, and subjected to the stupid glance of the careless passer-by; but I require that they shall all be dispersed under the hammer of the Auctioneer, so that the pleasure which the acquiring of each one of them has given me shall begin again, in each case, to some inheritor of my own tastes." Such collectors furnish the material that passes through our auction rooms and makes it possible for them to live. It should be noted that the museum of to-day, if it justifies its existence at all, is totally different from what it was in de Goncourt's time, for it is wholly alive to the needs of the day, and long since ceased to be a "cold storage warehouse of works of art."

The fourth and most important group is made up of those who have acquired their treasures with wisdom, always striving to improve their standards. They are people of wide vision, who do not like to have all their efforts brought to naught in the auction room. They realize that by giving their collections to a museum, and making the gift without condition, the importance of the gift will be properly emphasized. But above all, they have the desire to bring joy to the thousands who yearly visit the museum, and to make accessible beautiful and costly objects which would otherwise be beyond the reach of the public. It is chiefly through this unselfish and broad-minded action that the American museums have been able to accomplish so much. To this last group belonged Mr. Manton Bradley Metcalf, who by his frequent and well-selected gifts has built up in the Museum of

the Rhode Island School of Design a collection of which the institution and the public may well be proud.

## A PAINTING OF THE ANTWERP SCHOOL

THE history of art in the Low Countries in the sixteenth century presents many fascinating problems to the student. Not only is there an opportunity to study the life of the times with its delight in costumes, rich fabrics, jewelry, etc., but there are many elusive personalities among the artists whose characteristics and technique are not easy to differentiate. This is very true of the school of painting at Antwerp where, for purely arbitrary reasons, there is a group of paintings listed under the name of Henri or Herri Met de Bles. That such a man existed is well established. He was born at Bouvignes, near Dinant, about 1485. Like many of his fellow artists, he travelled elsewhere in Europe. In France he was known as "Henri à la Houppie," and in Italy he was called "Civetta." Some critics feel that he was a relative of Joachim Patenir and perhaps that he was the Henri de Patenir who was recognized as a master in the Guild of St. Luke in Antwerp in 1535. It is known that he probably worked at Malines in 1521, and died about the year 1550. His portrait was engraved by Wiericx.

Attributions, however, are open to question, and everything listed under his name did not necessarily come from his brush; much of the group belongs under the general heading "Antwerp Mannerist." For this reason it will be desirable to consider whether the painting is a good example of the period and expresses its characteristics. This is the case with a painting in the M. B. Metcalf Collection, which has been attributed to Henri Met de Bles. The subject is the "Adoration of the Magi," one frequently used in the Netherlandish art of the sixteenth century. In the centre, seated on the foot of a couch or bed, is Mary and the Child Jesus. To the left is Balthasar, the Ethiopian king, about





THE ADORATION OF THE MAGI attributed to Henri Met de Bles  
Flemish, 16th Cen.  
Gift of Manton B. Metcalf, 1921

to remove his turban as he approaches. At the feet of the central group kneels the oldest king, Caspar, who has removed the cover of the vase which he holds in his hand in order that the Christ Child may reach inside. His red hat occupies a prominent place on the floor in front of Mary. Behind him is the younger, bearded king, Melchior, with pointed hat, awaiting his turn to present his gifts. Against the base of a column behind Mary leans Joseph, idly stirring food for the Christ Child in a dish which resembles the porringer of later date. There is an architectural setting in the rear. Through the window and between the col-

umns one sees a characteristic Flemish landscape such as graces so many of the paintings of that period.

In color, the painting is rich and fine. The red covering of the bed, the blue cloak of the Madonna, the blue dress, dark olive-green cloak and blood-red hose of the Ethiopian, the deep red cloak and purple-grey robe of the oldest of the Magi, and the blue robe trimmed with fur and the red hat of the third of the kings, all combine to produce a beautiful decorative effect.

The painting may be classed in Group A in the tentative assignment made by Adolf Friedlander in his study of the Antwerp

School (Berichte aus den Preussischen Kunstsammlungen, 1915, pp. 65-91.)

The common features of the group are the emphasis on architecture, the curious headgear, the high forehead of the Madonna, and the rather artificial posing of the persons. The influence of the previous artists of greater importance such as Gerard David, is seen in the drawing of the Christ Child and the rather peculiar elaborate folds of the drapery.

All of this does not help us much to appreciate the charm of the painting. To understand the spirit in it we need to remember the commercial supremacy of Antwerp in the sixteenth century. The importance of Bruges had waned both in commerce and art. Antwerp was in its prime. Her citizens enjoyed remarkable wealth, her social life was gay and festive, and there was a great demand for objects of art. This impulse was felt in all lines. The demand for paintings encouraged many artists. Proof of this is seen in the records of the Guild of St. Luke. But the high standards to which the Van Eycks, Gerard David and others had held were no longer adhered to. Art was commercialized to some degree to meet the larger demand. The result is that the group of artists are for convenience called "Antwerp Mannerists;" which further study may define in some detail.

The above may suggest that the painting is not a worthy object. This is not the case. While admittedly it lacks the genius of the greater men, its beauty of color, rich decorative effect and religious feeling are qualities which make it highly attractive. It is well for us to get in touch with a period in which art played so extensive a part and added so much to life, and we are therefore grateful to Mr. Metcalf for including this fine example of the Antwerp School in his gift.

## TWO CHINESE PAINTINGS

**E**MPHASIS on landscape painting by itself and not as accessory to the human figure is comparatively modern in Europe; for this we are indebted to the Dutch artists of the seventeenth century.

Furthermore those who have yielded to its charm have been realistic more than imaginary, particular rather than general. Only in our own generation have the French Impressionists presented other phases of landscape painting. The contrast is marked between the European treatment of landscape and the Chinese, especially that of the great T'ang (618-906 A. D.) and Sung (960-1277) Dynasties. The Chinese method of approach is not through particular representation, but by abstract composition based on memory and an attempt to paint the soul of the scene which the artist has in mind. One recalls the story of Wang Li who after painting Hua Mountain for years,\* threw all his previous studies aside and painted the soul of the mountain. It should be noticed that this genius of the Chinese in its flower antedated European attempts by several centuries and achieved a success and power which causes us to marvel as we study it more and more.

The Chinese divided their paintings into definite classes among which that of landscape, mountains and water was called "Shan Shin." Two superb examples of this special type in the Sung period are among the gifts of Mr. M. B. Metcalf to the Museum. They are "Winter" by Chao Ta Nien and "Mountain Mists" by Mi Yuan Hwei. It is impossible to show them in reproduction, for their subtleties of value, and the tone given to them by age, defy the camera. The originals deserve extended study, although this notice of them must of necessity be brief. Both are of the form called by the Chinese Hêng P'i and by the Japanese "Makimono," namely a long roll or scroll which is held in the hand. As such they should be slowly unrolled so that the ever-increasing charm of the scene gradually unfolds, to the delight of the connoisseur.

The study of "Winter" by Chao Ta Nien shows first, as one begins on the right, a frozen marsh, then the swampy shore with the leafless trees, next the slopes of snow clad hills, sparsely covered with naked trees, the only foliage that of a few bushes. Flocks of birds circle overhead. Over the whole are the murky clouds and the frosty mist



which chills to the marrow. Does not the spirit of winter live in such a scene?

This example, like many Sung paintings, is made on silk. In the Sung Dynasty there were several kinds which were especially used by the painters, and were much finer woven than that of the T'ang Dynasty. The brushstroke is the feature in any painting which interests the Chinese. It is here most masterly and fine. The certainty of the drawing, the treatment of the values and the mastery of black and white, all give evidence of Chao Ta-Nien's skill as a painter.

The second painting, "Mountain Mists," by Mi Yuan-Hwei is also in black and white but on paper. It is not a study in line but in wash. The painter has given us the hour of early morning when the mists are rising and revealing the charm of nature. The winding river in the foreground, the wooded banks in the middle distance and the rounded peaks on the horizon, their bases still blanketed in white, unfold before us as the scroll gradually opens. Here is true impressionism, that which the French have long sought for, with but moderate success. Here, too, is a repetition of theme with increasing accent rising to a crescendo which makes one feel a parallel between it and music, and all the more so because the theme dies down slightly to end in a harmony which echoes its most impressive moment.

Mi Yuan-Hwei specialized in morning mists following in the footsteps of his father Mi Fei, who said that his art might be expressed in eight Chinese characters, meaning, "When it has rained during the night and ceased at daybreak, depict the morning mists before they separate." It is interesting to note that there are forty-one seals upon the makimono and its mount which give evidence that it has passed through famous collections. It should be stated, however, that there is nothing more dangerous to trust in a Chinese painting than seals, as they can be and are forged to an amazing degree; even the old ink is imitated to perfection. The seals on this painting apparently may be trusted. The

makimono also bears nine appreciative poems by well-known poets of the Sung, Yuan and Ming Dynasties.

Neither Chao Ta-Nien nor Mi-Yuan Hwei are easy to determine as persons aside from their work. The former was also called Chao-Ling Yang, and was an elder cousin of the Emperor Hui-Tsung. He it was who, with the Emperor, started the famous Academy of Painting in China.

Mi Yuan-Hwei, as already stated, was the son of Mi Fei. His real name was Mi-Yin-rên, the Yuan-hwei being a courtesy title. He was a native of Siang-Yang in Hupeh Province. He rose to distinction both in his art and in official court circles, for he became Vice President of the Board of War and Grand Secretary in one of the Imperial Halls of the Court; an interesting sidelight on the part that artists have played in Chinese politics from time to time. He died in 1149 A. D. The artist's technique is worthy of notice for, in sharp contrast to his father, he used thin ink and a light brush stroke, getting his effects by many light splashes of ink.

L.E.R.

\*"Chinese Philosophy of Art" by Arthur Waley, The Burlington, Vol. 39. (No. 231, Aug. 1921, p. 89.)

#### A PORTRAIT BY CORNELIS DE VOS

**A**MONG the paintings given by Mr. M. B. Metcalf is a full-length portrait of a young princess which is attributed to Cornelis de Vos. The portrait is a charming one and an excellent example of the Flemish work of the early 17th century. The young girl has her right hand on the arm of a chair. The ostrich feather fan which she holds in her left hand is particularly interesting as showing the same fan used in the 17th century which is so popular to-day. She is dressed in a dark green dress and red damask petticoat. Her collar and cuffs are trimmed with a fine bobbin lace. Her banded sleeves and jewelry add much to the interest of the painting. The face and hands are treated in the masterly fashion so characteristic of Van Dyck and his fellow artists.

The artist to whom the portrait is attributed was a painter of distinction. Cor-

nelis de Vos was born in Hulst in 1585, and died in Antwerp on May 9, 1651. He was a pupil of David Remeus; a brother-in-law of the animal painter, Franz Snyders, and a personal friend of Van Dyck. So able was he that Rubens is said to have sent many of his patrons to him, saying, "Go to Cornelis de Vos; he is my second self." This story may or may not be true, but it is at least indicative of his high position among his fellows. De Vos was a versatile artist, making portraits and the large canvases, so popular in his day, which deal with historical or religious subjects, with the personages dressed in contemporary fashion. His standing in his craft may be seen from his having been dean of the Guild of St. Luke in 1619-20. His work closely resembled that of Van Dyck, with which it is sometimes confused.

Pedigrees of paintings have their value not because they reveal to us the message the artist sought to give through his work, but because they show how long a work has been known, and to some degree tell us how much it has been appreciated. So it may be worth while to note that the "Portrait of a Young Princess" appeared first in the collection of the King of Holland, then in the Brett and Dorington Collections in England. In these it was attributed to Van Dyck himself. It was shown in the Exhibition of Art Treasures in London in 1857. Its history from its last appearance in Christie's in London in the '80's until it was acquired by Mr. Metcalf is not known.

Painting of the Low Countries shows little differentiation until the end of the 16th century, when the Dutch and Flemish characteristics become more evident. By de Vos' time Flemish art had reached its period of greatest brilliancy, encouraged by the riches of the burghers and the orders of the visiting Spanish grandees and their families. The most successful work was in the field of portraiture. Henri Fuselli in his lectures on painting says, "Resemblance, character, costume are the three requisites of portrait painting; resemblance distinguishes, character classifies, and costume assigns place and time to an individual."

Certainly, these three were present in Flemish art at its best period, to which de Vos belonged. Equally true is it that in all three elements, the artist has been very successful in the "Portrait of a Young Princess," although in the course of years her identity has been lost.

A brief notice of Cornelis de Vos is printed in Harper's Magazine for January 1924. This article was written before it appeared.

#### ARTICLES ON OBJECTS IN THE METCALF GIFT IN THE BULLETIN OF THE RHODE ISLAND SCHOOL OF DESIGN

Graeco-Syrian Glass, October, 1915, vol. III, no. 4, pp. 5-6.

"Portrait of a Venetian," by Marco Basaiti, April, 1918, vol. VI, no. 2, pp. 9-10.

"The Risen Christ," by Andrea Previtali, April, 1918, vol. VI, no. 2, pp. 10-11.

"Madonna and Child," School of Pin-toricchio, April, 1918, vol. VI, no. 2, pp. 10-12.

"Hagar and Ishmael," by Francisco Col-lantes, October, 1918, vol. VI, no. 4, pp. 30-32.

Votive stele of Chao Pao Lo, April, 1919, vol. VII, no. 2, pp. 18-20.

An Italian Birth Salver, July, 1922, vol. X, no. 3, pp. 24-26.

Votive stele of Chang Tsai Kai, January, 1923, vol. XI, no. 1, pp. 7-8.

Statue of Bodhisattva, October, 1923, vol. XI, no. 4, pp. 42-44.

#### THE CATALOGUE

A catalogue of the works of art given by Mr. Manton B. Metcalf and shown in the Memorial Exhibition has been prepared and is on sale at the price of twenty-five cents a copy. As it is illustrated and contains detailed information, it will be of permanent value to museums, libraries, and friends of art in general and of the Museum in particular. The edition is limited and orders will be filled for the remaining copies, post free.



# Bulletin of the Rhode Island School of Design

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A POLO GAME IN PERSIA

Timurid School, 15th Century

From a Persian Manuscript  
Museum Appropriation, 1917

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## THE ROYAL GAME OF POLO

**A**WORK of art has many points of interest. Of first importance of course is its merit as an artistic production. But it should also be an expression of the age which produced it, and when it is, there is always a human quality which has its appeal. This is very much the case with Persian miniatures.\* The national delight in hunting, horseback riding, and polo, is constantly expressed. An excellent example of this is seen in the miniature reproduced, which shows two horsemen playing polo.

Polo is called by the Persians Gu-u-Chogan, our word coming from the Thibetan, meaning "willow-root," the material from which the balls were made. Apparently the game goes back in Persian history as far as it is possible to go; it is also mentioned in the earliest legends. Certainly, it is over 2000 years old. The earliest historical reference is that of Ardeshir, in the middle of the 3rd century A. D. The Shah Nameh of Firdusi describes the game in detail, especially the contest in which Siawush took part. There is a legend of Darius sending Alexander the Great a polo ball and stick, thus hinting that the great warrior should not busy himself with anything more serious than polo. But Alexander held that he was the stick and the ball was the earth and that therefore he was master of it. From that time on in Persia there is constant reference to the game; among the well-known persons who played it were Gushtasp, Harun Alrashid, Shapur, Khusru Parviz, Bahrur, Shirin (wife of Khusru Parviz) and Akhbar.

The game was played both in Turan and Iran, by Parthians and Sassanians, and passed over into India. We have the testimony of John Cinnamus, secretary of the emperor Manuel Comnenus, of the popularity of polo at the Byzantine court at Constantinople and he says that polo "was an exercise that had been customary for emperors and princes for a long time past." ("Ten Thousand Miles in Persia," by Percy M. Sykes, Chap. XXIX.)

\*Bulletin of Rhode Island School of Design, vol. VII, No. 2, April, 1914.

The game was always played from horseback. This is quite natural, for the home of the horse was in the Iranian plateau and in the Pamir district. The Cassites in the third century B. C. introduced the horse into Persia and Mesopotamia, where it was not used for draught purposes or for chariots in the beginning, but for cavalry. It was the Babylonians and Egyptians who later used horses for drawing chariots. With the Persian the horse was a constant companion, just as it is with the Arab today. He used it for hunting, for pleasure and for state occasions. It may be said that the Persian of rank was brought up on horseback. As in the case of Bahram Gur, the hunter king, the early training was in four subjects, riding, hunting, polo, and skill in weapons.

The earlier game was apparently played without goal-posts, and seems to have been largely an exercise of horsemanship and skill in handling the gu or mallet-shaped stick. Later on goal posts are used and the game is played by four, six or more on a side, with a back for each. But two could also play the game as is proved by our miniature.

This study in action is nameless, but shows the genius of the artist to catch the moment of greatest interest. The horses who enter as thoroughly into the spirit of the game, as do their modern descendants, make one think of Mahbub's remark in Kipling's "Kim," "I say that when a colt is born to be a polo-pony, closely following the ball without teaching—when such a colt knows the game by divination—then I say it is a great wrong to break that colt to a heavy cart." Their riders bend and handle their sticks with the greatest abandon and control, while the three spectators watch the contest from a neighboring hillside. This miniature comes from a Shah-nameh of Firdusi and apparently represents the game between Gushtasp and the king of Ruum. The beauty of the calligraphy in the text and of the miniatures make a combination which must have appealed strongly to the Persian nobleman for whom the manuscript was prepared, and who had in



the illustrations such fascinating pictures of his heroes, both legendary and historical. That the game is so popular to day in America and Europe as well as in India and Persia shows its appeal to the lover of action, and the fact that it has such a long and honorable history only adds to its interest.

L.E.R.

See "Polo" by J. Moray Brown, Badmington Library, 1891; "Polo, Past and Present," by T. F. Dale, 1903,

## AN AMPHORA BY NIKOSTHENES

THE Rhode Island School of Design is most fortunate in having acquired, in the summer of 1923, in the Paris market, a very important vase, an amphora, about thirty centimetres high, and in a perfect state of preservation, bearing the signature of its maker, the potter Nikosthenes.

The main design, in black figures, is repeated on both sides of the vase. In the centre, are two horsemen riding towards the right, with three figures on either side of them. This subject, while not in itself interesting, nevertheless deserves careful scrutiny, because of the beautiful and dainty execution and draughtsmanship. We also note a wealth of decorative design: on the neck, double palmettes and lotus buds; on the body, below the main design, a chain of palmettes, and under that a zigzag pattern, in white on black, and on the handles, ivy branches and leaves.

By unusual good fortune, it has been possible to learn a great deal about the past history of this vase. It was discovered at Cervetri in Italy, the site of the ancient Etruscan city of Caere, either in the end of 1865, or in the beginning of 1866. When it is first mentioned, this, and three other similar amphorae, found at the same time, all bearing the signature of Nikosthenes, had already (August 1866) passed into the possession of Alessandro Castellani, the well-known Roman antiquary. These vases were sold by him at various times, and it has been possible to follow this vase almost step by step through various private collections, until it was finally



AMPHORA BY NIKOSTHENES  
Greek, 6th Century B. C.  
Museum Appropriation, 1923

bought by the Rhode Island School of Design.

The potter Nikosthenes is one of the most interesting and important of the makers of Greek vases. He flourished in the end of the sixth century B. C., when the technique of leaving the designs in red on a black ground (commonly called the red-figured technique) was first introduced, and ran along side by side with the reverse, or black-figured, technique. We have seen that our amphora is in the black-figured technique. The activity of Nikosthenes is believed to have extended over a very long period; for not only did he sign vases of both techniques (indeed, at one time he used to be regarded as the inventor of the red-figured technique) but more of his vases have been preserved than of any other Greek ceramic artist, there being extant well over one hundred vases or fragments signed by him.

Two forms of signature are found on Greek vases— ". . . made me" or ". . . painted me." Nikosthenes always

signs "made me," and this vase is no exception, the signature, in the archaic letters, being found under one of the handles. It is, moreover, as a potter that Nikosthenes is principally interesting—for he is an innovator, an experimenter, creating either altogether new shapes for his vases, or developing, and adopting shapes previously invented, although not commonly used. In this amphora we are fortunate in having a vase of a typical Nikosthenic shape. It is markedly different in form from the ordinary conception of a Greek amphora, and, indeed, amphorae of this shape are commonly called "Nikosthenic" amphorae, whether signed by him or not; but it is possible that this shape was used before Nikosthenes's activity began, and that he only developed it and made it his own. We note the long, thin neck, the broad, flat handles, and the low ribs, running horizontally around the body, and at once we see a derivation from an original in metal. On such a vase, the designs are of but secondary importance, and must be largely decorative, owing to the small and inadequate spaces left for composition, on neck and body. It is the form which is important.

The best place to see the work of Nikosthenes is the Louvre in Paris, where twenty-five vases by his hand are on view, of which fifteen are of this shape; and there are other vases grouped with these which, though not signed, are surely from his factory. In the whole of this country, however, I know of only one other of these amphorae of Nikosthenes; it is in the museum of the Johns Hopkins University in Baltimore. We have, therefore, cause to congratulate ourselves on this splendid acquisition, which will make it necessary for anyone who desires to study the history of Greek vase-painting without leaving America, to reckon with our collection; for in this vase we have undoubtedly the best example of the work of Nikosthenes in the black-figured technique in any museum in the United States.

STEPHEN B. LUCE

NOTE.—The writer is preparing a more detailed publication of this vase, which will appear later in the *AMERICAN JOURNAL OF ARCHAEOLOGY*.

The Baltimore amphora was published by Professor David M. Robinson, in the *AMERICAN JOURNAL OF ARCHAEOLOGY*, vol. XXVI, 1922, pp. 54-58. One of the best discussions of Nikosthenes and his work will be found in Edmond Pottier's *Catalogue des Vases Antiques de Terre Cuite du Musée du Louvre, Troisième Partie (L'École Attique)* Paris, 1906, pp. 751-759.

## "YOUNG WOMAN IN BLUE"

by ÉDOUARD MANET

NO collection of French Impressionists can be called representative of that great movement without an example of the work of Édouard Manet. This is true because he was the pioneer and the leader of the movement, and because he ranks among the most distinguished of modern French artists. The Museum is glad to have secured in 1921 a fine example of Manet's work. It is the portrait of Mlle. Lavanne, better known as the "Young Woman in Blue," and has been in a French private collection for years. The portrait is treated with the absolute disregard of classical posing which is so characteristic of Manet. The model is seated in a wholly relaxed position which is unstudied and accidental. The treatment of the dress with its remarkable handling of blues is certainly the work of a master. The artist must also have delighted in the opportunity to paint the somewhat dishevelled hair silhouetted against the lighter color of the back of the chair.

The portrait has totally different effects on persons, depending upon their relative appreciation of subject or treatment. Many of us are still subjective in our interest and are not prepared to see the unconventional in art. The tradition of studied attitude and pose is a direct one from classical times through the Renaissance to our own. Most of the painters are staunch upholders of this tradition. But Manet and others since his day have replaced classicism with a frank rendering of nature as they found it, perchance an accidental moment like that in this portrait. Some might see in it a coarse and disagreeable subject, the kind that shocks the beholder, like those in Zola's novels. But longer acquaintance does not strengthen the impression that





YOUNG WOMAN IN BLUE

by Édouard Manet

Gift of Messrs. William T. Aldrich, Richard S. Aldrich, George Pierce Metcalf, Stephen O. Metcalf, Jesse H. Metcalf, Mrs. Gustav Radeke and Museum Appropriation, 1921.

the young lady is feeling the effects of too much gaiety, and the greatness of the artist in catching and holding so powerful a portrait becomes more evident. The painter on the other hand does not get the same reaction but is thrilled with the power of the technique, the wonderful handling of drapery and color, the treatment of the flesh and the painting of the hair.

Manet's greatness undoubtedly consists in this, that he broke away entirely from the classicism of David and went straight to Nature, painting it as he saw it. He it was who laid the foundations of much of modern painting. He did not paint to please the public, so critics and laymen alike assailed him bitterly. It was only just before his death that recognition came to him; and it is interesting to note that, original as he was, and impatient of re-

straint of style, he is not reckoned to-day as radical or revolutionary. Rather is he a sound painter, frank to a degree, with a keen eye and a keener hand.

Such a man is both the product of his environment and a moulder of it. In the early part of his career Manet travelled in Germany, Italy and Spain, where the work of the Venetian School and Velasquez fascinated him. When he began his artistic career he adhered strictly to his own dictum, "Do nothing without consulting Nature." He evidently did not feel that he was a reactionary, for we find him stating in 1867, "Monsieur Manet has always recognized genius wherever he found it and has never aimed to overthrow an ancient tradition of art nor to establish a new one. He has merely sought to be himself and no other."

The artist realized that his work was likely to be misunderstood always, if we may judge from his conversation with Antonin Proust who reports him as saying, "You know my work must be seen in its entirety. If I should vanish, I beg you not to let me go bit by bit into the public collections, for people would judge me ill." It is a commentary on this feeling of his that his work is highly prized by those collectors who are fortunate enough to possess any of his work, and the art museums of to-day wisely seek to obtain as representative a group as is possible.

Manet was a dynamic artist in the sense that he was always the center of action. He was a member of that noted group of friends which included among others, Whistler, Legros, Fantin-Latour and Zola. His dynamic spirit has lived after him to enliven all of French art, and to lead modern painting into broader fields of endeavor.

L.E.R.

#### A PAINTING BY GEORGE MORLAND

A RECENT gift of the late Manton B. Metcalf was a painting by George Morland, and a contemporary engraving of it by his brother-in-law, William Ward. Morland was born in 1763 and died in 1804. The painting was exhibited by the Society of Artists in 1790. The engraving was done by Ward in 1789 and was published by P. Cornman.

The painting is now called "The Village Fair," but, as is indicated by the title of the engraving, was originally known as "The Ass Race." On the right is a thatched cottage; on the left the rugged trunks of two trees seem to merge, while gnarled branches spread wide over people and horses beneath. The background is principally foliage.

Along a road, such a one as might have been on the outskirts of a village, two burly fellows ride, lustily beating the beasts under them. As if this were not enough, knaves nearby whack the animals with staves as they pass. Around are scattered the spectators. A group of four,

men and women, seated in a two-wheeled cart, drink from mugs. Perched on a signpost beside a watering-trough, is a young scapegrace waving his hat on the end of a stick. Another, whose hat has flown off, is climbing the post; and near the trough a lad is sprawling in the mud. The whole scene is replete with the boisterous, rather crude, humor in which the artist himself delighted and which he loved to paint.

George Morland, as we know, was not always careful as to drawing, although he could draw well and upon occasion did so. Our painting shows his usual defects in this phase, as well as somewhat hard textures. Of the men and beasts only a few of the larger are more carefully drawn: for instance, the gentry with their horses. But some finer qualities are also apparent—such as harmony of color, facility and certainty of touch, and absolute understanding of character. The foliage is a conventional green and brown, but there is atmosphere; above is a bright blue sky with gray clouds. A subdued luminosity pervades the whole, which is intensified in the stronger colors and high lights. Morland was one of the first of the group of painters—including John Crome, Richard Parkes Bonington and John Constable—who studied and sketched the out-of-doors and sometimes even left the studio to paint there. Together they profoundly influenced the Barbizon School that was to begin to flourish in the eighteen thirties.

"The Village Fair" reveals Morland's interest in truthful, unaffected nature. He always lacked fortunate studio facilities but possessed great powers of observation and a retentive memory. He did not need to stay long indoors to produce the spontaneous works that pleased his friends and still delight us to-day.

Morland was subjected to rigid training and severe discipline in early life by his father, a painter of distinction, to whom he was apprenticed until twenty-one years of age. While quite young his copies of paintings, original drawings and paintings were sold to good advantage. When the term of apprenticeship expired Romney





THE VILLAGE FAIR

by George Morland

Gift of Mr. Manton B. Metcalf, 1921

made him a flattering offer, but in preference to luxury and a respected position in society he was drawn to the companionship of stable attendants and tavern frequenters. Drink was his worst vice. But in spite of excessive dissipation he obtained fame. Four hundred and twenty of his works were engraved and published, some of them being executed by the greatest masters of mezzotint. This alone is sufficient to prove that Morland was not indolent but extremely prolific and industrious. He was continuously in debt but that condition disturbed him little. He knew that in a few moments his genius could produce the means to satisfy his own appetite or to appease his creditors, who often preferred his paintings to money. Morland died at the age of forty-one, a recognized genius who, had he lived a better and a longer life, might have equalled or surpassed the best Dutch masters of genre. He might also have conquered in other fields—portraiture, perhaps, but, fearing the curtailment of personal liberties and the full range of artistic originality, he avoided and rebuffed people of position and influence. Yet, handicapped as he was, he occupies the

enviable position of being a great and truthful depicter of English scenes of rustic and homely life.

George Morland's best works are said to have been produced around 1794. Our painting can be approximately dated five years earlier and is a representative example of the man's genius. We are fortunate, indeed, in possessing not only the painting but also the contemporary colored engraving of it.

D.R.

#### PAINTING BY H. G. DEARTH

THE recent death of M. Jacques Séligmann, the well-known antiquary of Paris, came shortly after his gift to the Rhode Island School of Design of a painting, "A Sea-Pool," by Henry Golden Dearth. It is fitting that this panel should be chosen for the gift, for Rhode Island claims Mr. Dearth as its own, and art lovers have been proud of the high place in American art which the artist enjoyed during his life. It is characteristic of the catholicity of M. Séligmann's taste that he should choose a radical example of Mr. Dearth's work as a representative one to own, while at the same time he specialized

as a dealer in Gothic and Renaissance objects.

Mr. Dearth was born in Bristol, Rhode Island, on April 22, 1864, and died in New York City on March 27, 1918. He studied in Paris at the École des Beaux-Arts, and with Aimé Morôt and Hebert. Throughout his career as an artist he was distinguished as a colorist and a draughtsman. He had a genius for acquiring antiques, especially Gothic, Renaissance and Oriental and collected sculptures, rare textiles and other objects of great beauty. Perhaps it was the community of interests which drew Jacques Séligmann and Dearth together.

Dearth's work falls naturally into three periods. From 1890 to 1912 he painted largely in France, choosing his subjects from the country near Boulogne and Montreuil-sur-Mer. It was here that he made his home. This work was largely landscapes distinguished for their poetic and tonal quality. About 1912 he developed a very radical change in style. His subject matter became analytical and subjective, rather than objective; his color was brilliant, the pigment was applied thickly, and a distinct decorative note is seen in his composition. During this period he experimented in the painting of the rock-encased pools of the Brittany coast at low-tide. It is to this period that the Séligmann gift belongs. His third period was by far his finest. In it he painted still-life in a decorative way which has set a standard for modern work. Often he chose as his models the treasures of his own collection, and his sensitive appreciation of a rare Wei sculpture, a Persian miniature or a Gothic Madonna is indeed remarkable. One wishes that more people, artists and laymen alike, could appreciate to the full, as Dearth did, the spirit and appeal of the art of the past, and its message for the present and future, particularly in the decorative arts.

In the recently acquired gift the delight of the artist in the limpid water, the moist coloring of the pebbles, the great interest of little things, is very evident. The mosaic-like effect and the decorative use of

irregular masses without formal pattern, add greatly to the appeal.

Much of American art to-day follows along traditional lines, often of European influence or origin, another part seeks originality without having the requisite technical skill, but there is much of pronounced value which is distinctly American. To this division belongs Mr. Dearth's work. It is small wonder then that he is represented in so many of our large museums and private collections.

## PUBLIC LECTURES

The free public lectures in Memorial Hall under the auspices of the Rhode Island School of Design presented three interesting subjects by as many noted speakers. They proved very popular.

The first on January ninth was on "Gothic Sculpture." The speaker was Miss Stella Rubinstein, a well-known lecturer and specialist on Gothic Art.

The second was given on February twentieth by Joseph Lindon Smith. His subject was "An Artist in Cambodia." Mr. Smith is a distinguished painter, and world-traveler. His description of Angkor-Wat, the temple of the Khmers, rivalled in interest that of the recent Egyptian finds.

On March fourteenth Allen John Bayard Wace lectured on "Greek Embroideries." Travelers in Greeklands have always sought these delightful pieces of native work without perhaps realizing their background or importance. Mr. Wace has long been an enthusiastic collector and student of these, while he was in residence at the British School of Archaeology at Athens as its Director.

## THE LIBRARY

Among the additions to the Library since July 1, 1923, are the following:

Adams, Adeline—*Spirit of American Sculpture*. 1923.

Allen, Fred H.—*Great Cathedrals of the World*. 2v. 1886.

*L'Art pour tous*. Troisième année, 1863.



- L'Arte. Anno 1-3, 7-25. 1898-1900, 1904-1922.
- Bachstitz Gallery. Collections. 3v. Lmt. ed. of 300.
- Blackwood, William—Calico Engraving. British School of Archaeology in Egypt: Meydum and Memphis (III), by W. Flinders Petrie. 1910.
- Brown, Bolton—Lithography. 1923.
- Clifford, C. R.—Period Dictionary. 1923.
- Curtis, Nathaniel Cortland—Architectural Composition. 1923.
- Dalton, M. A.—Catalogue of the Ivory Carvings of the Christian era . . . in the British Museum. 1919.
- Dill and Collins Company—Pictorial Life of Benjamin Franklin, Printer, etc. 1923.
- Durm, Josef—Die Baukunst der Renaissance in Italien. 1903.
- Newberry, Percy E.—Beni Hasan, pt. 1. 1893.
- Naville, Edouard—Temple of Deir el-Bahari. v. 1, n. d.
- Errera, Isabelle—Dictionnaire Répertoire des Peintres. 1913. Répertoire des Peintures datées. v. 2. 1921.
- Escholer, Raymond—Daumier, peintre et lithographe. 1923.
- Ferrari, Giulio—Il ferro nell'arte Italiana. n. d.
- Finberg, A. J.—Early English Water-colour Drawings by the Great Masters. 1919.
- Freise, Kurt and others—Rembrandts Handzeichnungen. 2v. 1912, 1922.
- French, Leigh, Jr.—Colonial Interiors. 1923.
- Gibbs, James—A book of Architecture, containing designs of buildings and ornaments. 1728.
- Glazier, Richard—Historic Textile Fabrics. 1923.
- Goodyear, William H.—Grammar of the Lotus. 1891.
- Guérinet, Armand, ed.—Étoffes byzantines, coptes, romaines, du IV<sup>e</sup> au X<sup>e</sup> siècle. n. d.
- Hayward, Arthur H.—Colonial Lighting 1923.
- Hind, Arthur M.—History of Engraving and Etching. ed. 3, rev. 1923.
- Humphreys, John S.—Bermuda Houses. 1923.
- Jacobs, Michel—Art of Color. 1923.
- Kühn, Herbert von—Die Malerei der Eiszeit. n. d.
- Lachner, Carl—Geschichte der Holzbaukunst in Deutschland.
- Mâle, Émile—L'Art religieux du XII<sup>e</sup> siècle en France. 1922.
- Martin, Charles—Civil Costume in England. 1842.
- Metropolitan Museum of Art, New York: Burroughs, Bryson—Catalogue of Paintings. ed. 6. 1922.
- Oakley, Violet—The Holy Experiment, a message to the world from Pennsylvania. 1922.
- Oppe, A. P.—Thomas Rowlandson. 1923.
- Percival, MacIver—The Chintz Book. n. d.
- Proust, Antonin—Édouard Manet. 1913.
- Ricci, Corrado—Architecture and Decorative Sculpture of the High and Late Renaissance in Italy. n. d.
- de Ricci, Seymour F.—Exposition d'objets d'art du moyen age et de la renaissance. 1913.
- Riefstahl, R. Meyer—Parish-Watson collection of Mohammedan potteries. 1922.
- Ritchie, G. W. H.—English Etchers. 1885.
- Rivière, Georges—Le Maître Paul Cézanne. 1923.
- Rivière, Henri—La céramique dans l'art d'Extrême-Orient. v. 2.
- Sarre, F.—L'Art de la Perse ancienne. 1921.
- Schmidt, R. R.—Die Kunst der Eiszeit. n. d.
- Stratton, Arthur—The English Interior. n. d.
- Tostain, Charles—Reproduction complète de la tapisserie-broderie de la Reine Mathilde (XI<sup>e</sup> siècle). n. d.
- Trowbridge, Bertha Chadwick—Old Houses of Connecticut. 1923.
- Vasselot, J. J. Marquet de—Les Émaux Limousins. 2v. v. 1 text, v. 2 plates. 1921.
- Waley, Arthur—Chinese Painting. 1923.

Warne, E. J.—Furniture Mouldings. 1923.

Warner, Worcester Reed—Selections from Oriental objects of art collected by Worcester Reed Warner. 1921.

Watt, George—Indian art at Delhi, 1903. n. d.

Winckelmann, John—History of ancient art among the Greeks. 1850.

Some of these came by purchase from Library funds, and many are gifts from the following friends: Miss. E. D. Sharpe, Mrs. E. C. Bucklin. Bachstitz Gallery, Miss Abbie M. White, A. Merriman Paff, V. G. Simkhovitch, William C. Dart, Mrs. Gustav Radeke, Mrs. Jesse H. Metcalf, Miss Sarah C. Greene, Seymour de Ricci, Miss Ellen M. Dooley, Theodore Francis Green, Henry D. Sharpe, Harald W. Ostby.

M. S. P.

## ACCESSIONS AND GIFTS

JUNE 15, 1923 to MARCH 15, 1924

### *Beadwork*

Purse, American, 18th century. Gift of Mrs. Edward Harris Rathbun.

### *Costume*

Embroidered silk kimono, Japanese, 19th century. Gift of Mr. Francis A. Foster.

Scarf, French Canadian "habitant" work, 18th century. Gift of Mrs. Jesse H. Metcalf.

Fan, lace mount, ivory blades, European, 19th century. Gift of Miss Abbie M. White.

### *Ceramics*

Two cups and saucers and egg cup, French, Louis Philippe. Bequest of Miss Esther Hinckley Baker.

Dipylon vase, Greek, 7th century B. C.; black-figured amphora signed by Nikosthenes, Greek, 6th century B. C. . Museum Appropriation.

Red-figured amphora, probably by Taleides, Greek, 5th century B. C.; red-figured krater, Greek, 5th century B. C.; pyxis, Dipylon type, Greek, 7th century B. C. Gift of Mrs. Gustav Radeke.

Copper lustre standard plate decorated by William De Morgan, English, 19th century. Gift of Miss Ellen D. Sharpe.

### *Drawings*

"Horses" pencil, by Rosa Bonheur. Bequest of Mr. Frederick Kinyon.

"Tavern Interior," pen and ink and wash, by Adriaen van Ostade; "Nude," pencil and color-wash, by Auguste Rodin; "Frankfurt on the Rhine," pen and ink and water-color, by Samuel Prout; "Thatched Cottage seen in Bright Sunlight," pencil and wash, by John Constable; study for stage setting for "Macbeth," wash, by Charles Ricketts. Gift of Mrs. Gustav Radeke.

### *Enamels*

"Annunciation," plaque attributed to Nardon Penicaud, French, Limoges, early 16th century. Museum Appropriation.

### *Furniture*

Spinning wheel; brass warming-pan; side chair, Dutch style; side chair, Sheraton style; American, 19th century. Gift of the estate of Miss Elizabeth Dorrance Bugbee.

### *Glass*

Collection of one hundred and ninety-one cup plates, American, Sandwich, early 19th century. Gift of Mrs. H. Martin Brown.

### *Ivory*

Carved ivory box, Chinese, 19th century. Bequest of Miss Esther Hinckley Baker.

### *Jade*

Amulet, Chinese, T'ang Dynasty. Gift of Mr. C. D. McGrath.

### *Jewelry*

Pietra dura brooch, Florentine, 19th century. Gift of Mr. Albert Babcock.

Gold watch, Swiss, Geneva. Gift of Mrs. Jesse H. Metcalf.

Gold bracelet, fibula, bead, two pairs of ear-rings, and small votive amphora, Greek, 5th-3rd century B. C. Gift of Ostby and Barton in memory of Englehardt Cornelius Ostby.

Silver brooch, Italian, 19th century. Gift of Miss Abbie M. White.

### *Lace*

Two pieces of Italian lace. Gift of Mr. Francis A. Foster.



*Numismatics*

Bronze medal by Frank Bowcher. Gift of the artist. Gold coin from Mosul dated 1781. Gift of Mr. Fathallah H. Miller.

Silver penny, Cnut, Anglo-Saxon, early 11th century. Gift of Mr. Scott A. Smith.

*Painting*

"Grand Canal, Venice," by George Loring Brown; "A Russian Hamlet," by Adolph Schreyer. Gift of Mr. Francis A. Foster.

"Thermignon, Savoie," by De Guinhal. Gift of Col. Michael Friedsam.

"Fuchsias," by Isobel Lilian Gloag. Given in memory of the artist by her family.

"Portrait of a Boy in Brown," by Frans Pourbus; "Portrait of a Man," by Ferdinand Bol; "Two Saints," school of Tiepolo; "Madonna and Child and St. Joseph," School of Andrea del Sarto; "Landscape," by Vermeer of Haarlem; "Head of an Old Man," by Aart de Gelder; "Christ at Supper," by de Crayer; "Adoration," by Dosso Dossi; "Head of a Bearded Man," Italian, 17th century; "Three Saints," Italian, Umbrian School, 17th century. Gift of Dr. and Mrs. Edward M. Harris.

"Portrait of Mehitable Knight Dexter," attributed to Ralph Earl; "Portrait of the Clark Children," attributed to John Smibert. Jesse Metcalf Fund.

"Courtroom Scene," by Jean-Louis Forain. Gift of Messrs. Stephen O. Metcalf, George Pierce Metcalf, and Houghton P. Metcalf.

"St. Katherine," fresco, by Cosmo Rosselli. Gift of Mrs. Gustav Radeke.

"A Sea Pool," by Henry Golden Dearth. Gift of Mr. Jacques Seligmann.

*Prints*

Engraving by William Hamlin: certificate of Samuel Packard's membership to Providence Marine Society.

*Sculpture*

Terra cotta head, fragment of statuette, Graeco-Roman, 2nd century B. C. Gift of Mrs. Arthur P. Hunt.

"Dancer," bronze statuette by H. G. E. Degas. Gift of Messrs. Stephen O. Metcalf, George Pierce Metcalf, and Houghton P. Metcalf.

Terra cotta sphinx and figurine, Greek, 6th century B. C. Museum Appropriation.

Marble statuette of a youth, Greek late 5th or early 4th century B. C. Museum Appropriation and Special Gifts.

Marble capital, French Romanesque, 12th century. Gift of André Seligmann.

*Silver*

Tankard made by Stephen Minot. Gift of Mr. Marc Tiffany Greene.

Snuff box, Dutch, early 19th century; spoon, South American, 19th century. Gift of Mrs. Jesse H. Metcalf.

Tablespoon made by Thomas Arnold, Newport, R. I., 1739-1828. Gift of Mrs. Gustav Radeke.

*Textiles*

Embroidered linen table cover, Italian, 19th century. Bequest of Miss Esther Hinckley Baker.

Two embroidered linen scarfs, Turkish, 19th century. Bequest of Miss A. Alice Bridge.

Batiked sarong, Javanese, 19th century. Gift of Mrs. Samuel S. Durfee.

Embroidered maniple, Italian, 17th-18th century; brocade, French, 17th century. Gift of Mrs. Arthur P. Hunt.

Embroidered needlecase, American, 1797. Gift of Mrs. Frederick Metcalf.

Silk fabric, Hispano-Moresque, 14th century. Gift of Mr. Houghton P. Metcalf.

Rug, South Persian, 19th century; Red Rattlesnake rug, American Indian; brocade French, 17th century. Gift of Mrs. Jesse H. Metcalf.

Coverlet woven by George Crompton, American, 1811. Gift of Mr. Erswel L. Mowry.

*Woodcarving*

Gothic niche, French, 15th century. Museum Appropriation.

Three carved panels, Sicilian, 17th century. Gift of Mrs. Gustav Radeke.

*The Bulletin of the  
Rhode Island School of Design  
Providence*

All communications should be addressed to the  
General Editor, Mr. L. Earle Rowe

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#### ADMISSIONS

**HOURS OF OPENING.**—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

#### PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

#### PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

#### COPYING

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

#### LIBRARY

The Library contains 5,451 volumes, 16,500 mounted photographs and reproductions, 3,899 lantern slides, and about 4,540 postcards. During the months of June, July and August the library is closed



# Bulletin of the Rhode Island School of Design

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No. 3



MOTHER AND CHILD

by Abbott H. Thayer (1849-1921)

Jesse Metcalf Fund and Special Gift, 1923

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

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## "MOTHER AND CHILD"

by ABBOTT H. THAYER

THE world of art receives its greatest additions not from the brush of realists and technicians but from those who see visions and dream dreams of beauty, and who have at the same time the technical skill to fully express their message. In American contemporary art Abbott H. Thayer during his lifetime was ranked among the leaders; and today his work lives after him, to be increasingly appreciated by coming generations. Whether one sees his work in the glorious room at the Freer Gallery in Washington, or in individual pictures in other galleries or collections, there is little doubt of Thayer's distinct contribution to the world of art.

The recent acquisition by the Museum of Thayer's beautiful group, "Mother and Child," has added to the collections a painting acknowledged by critics and painters alike to be one of his best canvases. It is a portrait of Kate Bloede Thayer, the artist's first wife, and their son Gerald, who at the date of the painting, 1886, was but two years old. It has therefore all the loving touch and sympathetic handling that the artist was capable of; and that is saying a good deal, for at the time Thayer was thirty-seven, and had had about ten years in which to apply the best that Paris had taught him and to develop his own powers. In fact, it was the height of his career.

Perhaps it was the emphasis on individual character and the portrayal of a woman as a human being which he learned from the Renaissance portraits under G6rome's tutelage, or it may be his own sensitiveness to those qualities of mind and soul which are a part of a woman's nature, that shaped his dreams of beauty. But whatever the guiding force, it is true that in all his portraits of woman he emphasized her spiritual traits, so much so that we thank him for the fullness of his vision. This, coupled with the invisible bond between man and wife, lend great distinction to the

portrait in question. So perfect is the treatment, so successful is the handling, that one thinks instinctively of the legend written by Thayer's own hand on one of his masterpieces in the Freer Gallery, "This picture is never to be retouched—not one pin-point," and hopes that the same good fortune may attend the "Mother and Child."

The painting was formerly in the private collection of John Gellatly of New York, who early recognized Thayer's genius, and whose collection of his work at one time rivalled that of Mr. Freer. It was secured through the Jesse Metcalf Fund and a special gift for the purpose from an anonymous friend.

L. E. R.

## GOTHIC STATUE AND NICHE

IN the recent Memorial Exhibition of works of art given by Mr. Manton B. Metcalf there was shown a wooden group of the Madonna and Child, which is German work of the fourteenth century. It merits more than a passing glance for it is an excellent example of the Cologne School, although by a sculptor whose name has not come down to us. The group is said to have come from the little village of Freschen, near Cologne, and doubtless was at one time on an altar in some church or monastery.

One cannot look for the grace of countenance and flow of drapery of French Gothic sculpture in German work, but there are other points, distinctly Teutonic, which have their appeal, and are interesting because they show how varied Gothic work was in neighboring countries.

The Rhenish provinces in the fourteenth century were productive centres of art. One has but to consider the contributions of Nuremberg, Ulm, Würzburg, Rothenburg, Bamberg and Cologne to develop an appreciation of how sincere and national this was. Broadly speaking, there were three great schools, Swabian, Franconian and that of Cologne. The last of the three was active both in painting and sculpture, and retained its national characteristics



until the sixteenth century when a pronounced influence was exerted by a number of artists from the Netherlands who came and settled there. Our group therefore antedates this invasion of Dutch art and consequently is pure Teutonic Gothic.

It is significant that German art of the fourteenth century was exclusively religious, and the subjects were treated with restraint and veneration. One may look in vain for the delicacy of the French work but is sure to appreciate the sincerity and power of the Teutonic.

The figure of the Madonna is characteristic of the Cologne School in the calm rounded face, the smile, the high forehead, the long fingers, and the complicated angular folds of drapery. The rather summary treatment of the Christ Child is also of moment.

Generally speaking, German sculptors had a preference for wood, while a large part of French sculpture is in stone. Both gave opportunity for polychromy, the wood calling for a gesso priming on which the color, and occasionally gilding, was laid. To this our group is no exception. The dark-green robe with gold border and the red dress of the Madonna, and the lighter green dress of the Christ Child have been touched up slightly, but show the vividness of the original color.

Furthermore the group lacks the affectation of the later work but is marked by directness of treatment. It is characteristic of a great period of art that all of its work, whether of provincial origin or not, is expressive of the genius of the race that produced it.

The niche in which it was shown is a purchase, in 1923, from the Museum Appropriation. It is French and of the 15th century. No race has exceeded the French in their handling of Gothic ornament which is found adorning their architecture, furniture, metal-work and decorative wood-carving. The niche in the possession of the Museum is an excellent example of French genius. Like other niches of this type, this has the rather high back with a projecting broad canopy, beneath which are



GOTHIC STATUE AND NICHE  
Manton B. Metcalf and Museum Appropriation

arches and openings enriched with tracery. The tall slender columns and the open tracery at the base give a feeling of lightness and grace to the whole. The niche is unusual in its condition, as few pieces of the carved ornament are missing, and the only restoration is that of the background, which has golden lilies in relief on a blue ground. Such pieces well deserve to be included in museum collections, especially when they represent so perfectly the richness and decorative quality of French Gothic work.

"BREAKFAST AT THE ALHAMBRA"  
by MARIANO FORTUNY

A Painting by Mariano Fortuny (1838-1874) was added to the Museum Collection a short time ago. It is called "Breakfast at the Alhambra." A green, damp arbor and a blue-gray wall form the background. Plaster has fallen from the wall in places, allowing the red bricks to show. Vines and bushes cling to it, while on the top are green and flowering plants. There is an area of greensward made rough by the nibbling rabbits, the scratching hens and the dog. The young woman seated on the ground is dressed in a voluminous gray skirt, a red shawl, and has a white flower in her black hair. Before her a man lies prone upon his back, playing a mandolin. He is clad in light blue shirt and dark blue breeches, while carelessly tossed to one side is a coat with lining of crushed rose. In front of them are three oranges which make an interesting color note. Four men, a woman and a dog are in the center of the picture, where there is a card-game which is being earnestly discussed. One of the men although still holding cards in his hand has tilted his chair toward a young woman who leans forward smiling. She is brilliant in black lace scarf, yellow shawl with red spots and a pink dress. The garments of the men about the table are of various shades of blue, brown and white, except that the man who is standing has a bright red band about the waist. At the left is a table near which is an overturned chair, giving evidence of hasty departure.

Fortuny was brought up by his grandfather, a modeller of wax figures, in the making of which he assisted. At the age of fourteen he went to the Academy of Barcelona. At different times he became interested in the work of Overbeck, Gavarni, Regnault, Ricco, Jamacois, Meissonier and Gérôme. He went to Rome and to Paris and painted in the war between Spain and Morocco. He drew much from the nude and draped figure and copied his great countrymen, Goya and Velasquez. He was

also able in the making of etchings and pen and ink drawings.

If greatness lies in a large imagination, gigantic canvases, and strength in composition, Fortuny is not great. Few of the painters who may have greatly influenced him painted large pictures. His paintings, too, show no unity in the sense that Rousseau thought of it. Rousseau entered into as much detail in some parts of his pictures as it was Fortuny's habit to do. Indeed they both took great care in rendering the condition of the ground and the various plants, but Rousseau secured unity of effect and what he called "finish" by carrying out in less detail the edges of his pictures and further holding our interest by means of a pathway or clearing. Fortuny's paintings allow the interest to wander at will among the numerous details minutely executed even at the extremities of a picture, and there is no dominating center. His compositions are theatrical—some of them forced. For what, then, is he great? Fortuny is technically a great painter. Few in late years have known better than he how to put paint upon a canvas. His work is solid and enduring. Added to this, there is about it a charm and grace that pleases and captivates, and enjoyment can be derived from every one of the precise, exquisite details—the oranges upon the ground, the flowers in the hair, or the texture of the garments. The atmosphere is clear and fresh, the colors are bright. His men and women have grace and are excellently drawn. In spirit they are related to Watteau's creations. Like Watteau, Fortuny stands alone. Lancret and others failed in the attempt to follow Watteau to success; many succeeded no better in following Fortuny. He was inimitable. Because of his boyhood experience in wax modelling, many of his delightful figures appear to be of wax endowed with life. Dolls they seem that can talk, sing, feel and appreciate the bright sunshine about them. Like dolls, too, they are fixed to their places. The two little children whose curiosity has led them to peek over the wall, alone have that quality which would allow





BREAKFAST AT THE ALHAMBRA

by Mariano Fortuny (1838-1874)

Gift of Mrs. Gustav Radeke, 1923

them to disappear and then in some other place to appear again and so view from another angle the interesting scene beneath.

Fortuny was an original artist who came at a time when Spanish art needed a new impulse. He lived to enjoy great fame, popularity and honor. Today he is ranked by some of the best painters as being one of the greatest geniuses that Spain has produced.

D. RICE

## AN APSARAS FROM ANGKOR-WAT

THE recent work of Mr. Joseph Lindon Smith in Egypt and Cambodia was on view in the Museum during the month of April. It was not the first time that Mr. Smith has shown his work in our galleries but each time he makes an exhibition, the visitor marvels at the genius of the artist to paint not only the verisimilitude of the stone and its carving, but also the spirit and message which the original conveys. Mr. Smith is unique among his fellows in this respect, and his paintings are highly desirable material for public and private collections, since the originals are

in far away lands and in all likelihood never will leave them. The Museum has in its permanent collections a number of his Egyptian subjects.

While in Cambodia Mr. Smith filled a commission from the Museum by painting the most attractive of the apsarases at Angkor-Wat, a figure which completely expresses Khmer genius in sculpture, and reveals one of the marvels hidden for so long a time in the jungles of French Indo-China.

During the ninth to fourteenth century there flourished in that region several great races of which the Khmers were the most artistic. Where they came from is not known, but probably from India. Their dissolution as a power was doubtless caused by Siamese invasions. Destruction and fire swept their cities, and their stately temples were gradually buried in the tropical jungle, to be revealed in our day in such beauty as time and nature has left. Of these Angkor-Wat is the greatest and most perfect. Its walls record in low relief the history and glories of the Khmer race, the adherence to the mysteries of Siva and other

Brahman deities, and the daily life of the people. In fact our knowledge of the Khymer people comes from only two sources, their sculptured walls, and the description by the Chinese pilgrim Tcheou-Ta-Kouan, who visited Angkor-Thom (the city) in the fourteenth century.

By far the most frequent figures on the walls of Angkor-Wat (the temple) are those of the apsarases or dancing girls, who perform the ritualistic dances. They vary in details of costume, headdress and position of the hands, and also in excellence of workmanship.

The apsarases so finely interpreted for us by Mr. Smith is the best of them all. Like her sisters, she is carved in the sandstone from the Kulen hills, which is of fine, smooth texture. Its color has become grayed somewhat with age and a charming patina has been acquired. The original figure is carved in a very low relief, not more than half an inch high at any point and of exquisitely soft modelling.

L. E. R.

#### A DRAWING BY STEINLEN

IN December of last year there died in an unpretentious lodging on a steep street in Montmartre, a brilliant draftsman and a great illustrator, Théophile Alexandre Steinlen. Born in Lausanne, Switzerland, he came to Paris in his early twenties, drawn thither, it is said, by the novels of Zola. The picturesqueness of Parisian street life fascinated him from the beginning. His singularly sympathetic temperament made him a supreme interpreter of the unfortunate, of those upon whom the weight of life lay with particular heaviness. Without sentimentality, he portrayed the pathos of the poverty-stricken, of the pitiful failures and the degenerates that haunt the banks of the Seine. He never glossed over the ugly, but because of his deep insight and courageous veracity, his drawings have the moving beauty that all life, however sordid, possesses for us when viewed in detachment. His poignant sermons without words appeared in the illustrated magazines,—the



APSARAS FROM ANGKOR-WAT

by Joseph Lindon Smith

Museum Appropriation, 1923

*Miriliton*, the *Gil Blas Illustré*, the *Chambard*. He became known as the "artist of the streets," the "artist laureate of socialism," and later, at the time of the Great War, as the "Millet of the trenches."

Among the unfortunates of a great city may justly be counted those lean fugitives that slink about the alleys and hungrily haunt the refuse heaps,—the city cats. Therefore, it is perhaps not unfitting that the artist who is renowned as the interpreter of the oppressed should be almost equally

celebrated as a delineator of cats. At one time, and somewhat to his annoyance, cats were considered to be his specialty. The very word "cat" has seemed to have for him a certain talismanic significance. By whimsical coincidence, the first paper to give him a chance as an illustrator was the *Chat Noir*, and it was also at the cabaret of the Chat Noir that he bought his sauerkraut and beer in those impecunious days. The little house he lived in at Montmartre was called "Cat's Cot."

With humanity, Steinlen rarely forsook "les misérables," but in his lighter vein, with cats, he did not confine himself to any one type, but drew with as keen avidity a regal smoke Persian or a pampered tabby of the cafés as he did the homeless waif. The sleek intelligent Siamese cats, his especial pets, he drew many times, in every attitude of indolence or play. Perhaps his best-known poster is the one he did for Vingennes milk, which shows a little girl drinking milk from a bowl, surrounded by three beseeching cats. With pen and with pencil, in masterly lithographs and effective posters, he portrayed the "domestic tiger." Early in the nineties appeared his

*Des Chats*, page after page of "images sans paroles," a veritable *Comédie Féline*!

There is no animal more difficult of delineation than a cat, as is manifested in the futile attempts of many artists. Great painters have failed miserably when they have essayed to introduce a cat in an otherwise masterly canvas. The most famous animal painters have eschewed the cat. The greater beasts of the same kin,—lions, tigers, and their ilk,—have been ably portrayed. But that subtle, whimsical, aloof, inscrutable creature, *felis domesticus*, has escaped capture. We have had endless successions of pansy-faced inanities, of which perhaps those of Henriette Ronner are the best. We have had humanized satires such as Grandville's. We have had effectively stylized cats as in Manet's poster, "Rendez-vous de chats." But none have captured and put upon paper the lynx-like grace, the wayward humors, the uncanny slyness, the ingratiating charm of the cat as well as Steinlen.

The Rhode Island School of Design is fortunate in possessing a very fine charcoal sketch by Steinlen of a sleek black cat suckling a white kitten. The mother cat



CAT AND KITTEN

Drawing by Théophile A. Steinlen

Anonymous Gift, 1921





FUCHSIAS

by Isobel Lillian Gloag

Gift by the family of the artist in her memory. 1923

shows that curious mixture of tolerance and joy which is frequently a quality of feline maternity. Motionless, her eyes closed, a slight tenseness of body shows her acute consciousness of the happy little creature at her breast. To those who know cats, the rhythmic, joyful kneading of the little paws, the fussing eagerness of the small sucking mouth which keeps the tiny round head bobbing excitedly, is not only implied but expressed by the few wise strokes which define the soft white body of the kitten. Equally eloquent of armed peace is the outstretched paw of the dozing mother, ready to exhibit the militant ferocity of her race at the faintest rumor of danger. It is all there, not only because the artist is a consummate draughtsman, but because he has penetrated beneath external appearance and has seized the essential spirit of the

animal. Only one who had for years loved and studied cats could have evoked with a bit of charcoal and a piece of paper an image so convincingly true, so amazingly alive.

M. A. BANKS

### "FUCHSIAS"

by ISOBEL LILLIAN GLOAG

THE gift to the Museum of a fine example of the work of Isobel Lillian Gloag by her family in her memory is of great interest. That the Rhode Island School of Design should be privileged to join the Luxembourg, the Dublin Gallery of Fine Arts, the Victoria and Albert Museum in London, and the New Zealand Art Gallery in Wellington in owning representative canvases by her is also of interest.

Miss Gloag was born in Scotland in 1864

and died in 1917. Her training was successively in the St. John's Wood Schools, the Slade under Legros, the South Kensington schools, and then in Paris in 1891 under Raphael Collin. In 1892 she returned to London and opened her studio. Although handicapped throughout her career by ill-health, she did not show it in her work, which was broad in scope, including posters, stained-glass, cartoons, book-illustrations, lettering, water-colors, portraits, still-life, etc. In all her work she showed ability in the use of various techniques, and perfect control of color, composition and drawing.

All of this was very apparent in the choice exhibition of water-colors which the Museum was privileged to exhibit from April thirtieth to May twenty-first. Her drawings were masterful and strong, full of refinement of line and sureness, such in fact as one might expect from a talented pupil of Legros. Her water-colors are true to the best British tradition, where the medium has always been a favorite one among many artists. They are free, atmospheric and appreciative of nature's moods. As studies of the English countryside her work deserves to be hung with the best England has produced.

Her portraits have received the favorable comments of many critics, including Sir Claude Phillips. It is in the handling of her still-life that the artist seemed to delight. In her flower-studies she reveled in a riot of color, deep, rich, and luscious. In this respect she followed the Dutch artists of the seventeenth century, but without their minute precision which sometimes leads the eye away from a conception of the whole. In this work her power of excellent draftsmanship adds solidity and power. One feels too the inherent love of the English gardens with their profusion of flowers, especially the great fuchsias which hold so prominent a place in the esteem of flower-lovers. It is quite to be expected that this exotic flower from Central and South America should appeal to one so sensitive to color as was Miss Glogau.

## PUBLICATIONS BY MEMBERS OF STAFF

AN essential part in the lives of the instructors in the School of Design is their professional activity outside of their classes. We have, on our staff, painters in oil and water color, etchers, wood block artists, jewelers, and other craftsmen, who are devoting their leisure moments or their summer vacations to the practice of their craft. To this list we may also add authors, for two books have recently been published by members of the staff, Mr. John S. Humphreys and Mr. Roger Gilman, and a third is in preparation by Mr. Augustus F. Rose.

"Bermuda Houses" was written and compiled by Professor John S. Humphreys of the Architectural Department during last year's leave of absence. His book brings together for the first time a comprehensive body of photographs of the architecture which plays an important part in the charm of those islands. These houses appear as a survival of the architectural spirit, if not the style, of the Jacobean period when the islands were settled; a spirit of straightforward design, worked out along the lines of domestic comfort in the materials to hand. These houses in stucco and rough stone, many of them as small as they are charming, will prove an inspiration to home-builders and architects alike; while Professor Humphreys' sketch of the history of Bermuda and the conditions of climate and life from which the houses were developed furnishes a delightful setting for the pictures themselves.

"Great Styles of Interior Architecture," by Dean Roger Gilman, combines the material of many special books on this subject for the use of architects, decorators, and lay readers. It is a clear and stimulating treatment of the leading styles, from the early Italian Renaissance to the Empire, as they appeared at their height, their designers' aims and problems, and their historical background. The illustrations which comprise the latter half of the book are designed to be as typical as possible and

to furnish, as it were, a key to these periods, both their fixed architectural backgrounds and their accessories of furniture and draperies. The author has evidently had the layman in mind, for he has avoided technical language and has provided a working glossary of architectural terms. He has also kept his eye on the architect and the student, in his use of paragraph headings, his full indexes and his bibliography.

Readers of The Bulletin will be pleased to perceive in both of these books a certain influence of the School, a spirit of art and knowledge that aims to serve the general culture of the community.

### NOTES

At the Annual Meeting of the Governing Members on Wednesday, June 4th, Mr. Howard L. Clark and Mr. Theodore Francis Green were elected to the Board of Trustees for the period 1924-30.

At the Graduation Exercises of the School, held on May 28th, there were sixty-five diplomas awarded, of which eleven were given to Rehabilitation Students. Sixty certificates were also awarded, twenty of which were received by Rehabilitation Students.

### ACCESSIONS AND GIFTS

MARCH 15 to JUNE 6, 1924

#### *Basketry*

Work-basket, Welsh, early 19th century. Gift of Mrs. Charles A. Peirce.

#### *Beadwork*

Beaded bag with vignettes of petit point embroidery, American, 19th century. Gift of Mrs. Charles A. Peirce.

#### *Ceramics*

Roman terracotta lamp from Pompeii, 1st century A. D. Gift of Dr. G. Alder Blumer.

Rhodian plate, 16th century; Gobrun bowl, Persian, 13th century; Damascus tile, 16th century. Gift of Mrs. Gustav Radeke.

#### *Costume*

Petticoat of white linen damask, American, early 19th century. Gift of Mrs. Zachariah Chafee.

Kashmir shawl, Indian, 19th century. Gift of Mrs. Thomas I. H. Powel.

#### *Game*

Backgammon and checkerboard, counters, dice and dice boxes, American, early 19th century. Gift of Miss Elizabeth M. Brown.

#### *Lace*

Four pieces of lace, Point de France, Punto di Milano, Argentan, and Italian punto in aria. Anonymous gift.

#### *Metalwork*

Iron sconce, Spanish, 17th century. Gift of Prof. E. L. Ashley.

Cover of jar signed by El Hari and polygonal brass tray, Saracenic, Mosul work, 13th century. Anonymous gift.

#### *Paintings*

"Wall relief at Ta-Phrom, Teveda," by Rebecca S. Smith; "Wall relief at Angkor-Vat, Two Priestesses," by Joseph Lindon Smith. Anonymous gift.

Four paintings by Charles Walter Stetson: "By the Gold of Ophir Bush;" "Moonlight Evening;" "The Gibbous Moon;" "Seeking Water." Bequest of Walter H. Kimball, Esq.

"Mother and Child" by Abbott H. Thayer. Jesse H. Metcalf Fund and Special Gift.

"Wall Relief at Angkor-Vat, Teveda," by Joseph Lindon Smith. Museum Appropriation.

"Portrait of Elizabeth Fales Paine and her Aunt," by Ralph Earl. Museum Appropriation and Special Gift.

"Breakfast at the Alhambra," by Mariano Fortuny. Gift of Mrs. Gustav Radeke.

#### *Sculpture*

Bronze head, "Muirhead Bone," by Jacob Epstein; bronze relief, "Portrait Study," by Daniel Chester French. Museum Appropriation.



*Woodwork*

Painted panel from the Alhambra, Hispano-Moresque, 17th century. Gift of Prof. E. L. Ashley.

## LOANS TO THE MUSEUM

JUNE 1, 1923, to JUNE 1, 1924

*Chinese and Thibetan*

Fifty-three objects, from Mrs. Henry C. Emery.

*Drawings*

Sixteen drawings, by Isobel Lillian Gloag, from Miss Marie R. Gloag, London, England.

Eighty examples of Contemporary American work, from Mrs. Albert Sterner, New York.

*Glass*

Sixty pieces of American glass, from Mrs. H. Martin Brown.

Painted glass, portrait of Christ, from Mrs. Gustav Radeke.

*Jewelry*

Indian necklace, from Miss Abbie M. White, Farnumsville, Mass.

*Lace*

Ninety-six mounts of lace, from the American Federation of Arts, Washington, D. C.

*Metalwork*

Thirty-nine objects, anonymous loan.

*Paintings*

"Old New Orleans Mammy," by Wayman Adams, from Wayman Adams, New York.

"The Fisherman," by George W. Bellows, and "Rural Scene," by Daniel Garber, from Arlington Galleries, New York.

"Portrait of Clarence H. Blackall," by Howard E. Smith, from Clarence H. Blackall, Boston.

"Portrait of Secretary of State, Charles Evans Hughes," by Charles S. Hopkinson, from Brown University.

"The Blue Bird," by Joseph De Camp, from Copley Gallery, Boston.

"The Harbor—Evening," by Leon Dabo, from Leon Dabo, New York.

"Landscape," by George Inness, from John P. Farnsworth.

"The Carpenter," by Gertrude Fiske, from Gertrude Fiske, Boston.

"Beth and Joan," by John F. Folinsbee, from John F. Folinsbee, New Hope, Pa.

"Camps at Lake O'Hara," by John Singer Sargent, from Thomas A. Fox, Boston.

"Portrait of Professor H. C. Smith," by John R. Frazier, from John R. Frazier.

"Roshanara," by Emil Fuchs, from Emil Fuchs, New York.

"Sailboats and Sunlight," by William J. Glackens, from William J. Glackens, New York.

"Down Stream," by Aldro T. Hibbard, from Aldro T. Hibbard, Belmont, Mass.

"Evening Interior," by John C. Johansen, from John C. Johansen, New York.

"Carmine and Bleecker Street—Night," by George Luks, from Kraushaar Art Galleries, New York.

"Mother and Child," by George Fuller, "Portrait of Professor John F. Weir" and "Interior," by William C. Loring, from Mr. and Mrs. William C. Loring.

"Church at Gloucester," by Child Hassam, "The Channel Boat, Dieppe," by W. Elmer Schofield, "The First Mate," by Charles W. Hawthorne, "Clouds at Sunset," by Charles H. Davis, from Macbeth Galleries, New York.

"Ata of Moorea," by William Ritschel, from Milch Galleries, New York.

Thirty-eight paintings by Canadian artists, from the National Gallery of Canada, Ottawa.

"Madonna Enthroned," by Benozzo Gozzoli, from Arnold Seligmann, Rey & Co., New York.

"June Landscape," by John Sharman, from John Sharman, Winchester, Mass.

Thirty-five paintings (Egypt, Cambodia and Siam), by Joseph Lindon Smith, from Joseph Lindon Smith, Boston.

"Evening," by Robert Spencer, from Robert Spencer, New Hope, Pa.

"Portrait of a Man," by Frank W. Benson, from Parker Stone, North Haven, Me.

"Lady in a White Lace Cap," by Giovanni B. Troccoli, from Giovanni B. Troccoli, Chestnut Hill, Mass.

"Indian Family," by Martha Walter, from Miss Martha Walter, New York.

"Snow," by Charles H. Woodbury, "Portrait of Charles H. Woodbury," by John Singer Sargent, from Charles H. Woodbury, Boston.

### *Photographs*

Eight photographs of Chinese and Thibetan scenes, from Mrs. Henry C. Emery.

Twenty-two photographs of paintings by Isobel Lillian Gloag, from Miss Marie R. Gloag, London, England.

### *Prints*

One hundred and twenty examples of Czecho-Slovakian Graphic Arts, from Joseph Biciste, New York.

### *Textiles*

Twenty-nine pieces of Greek embroidery from A. J. B. Wace.

### *Watercolors*

Nine watercolors, by Isobel Lillian Gloag, from Miss Marie R. Gloag, London, England.

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## *The Bulletin of the Rhode Island School of Design Providence*

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All communications should be addressed to the  
General Editor, Mr. L. Earle Rowe

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### ADMISSIONS

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

### LIBRARY

The Library contains 5,512 volumes, 16,850 mounted photographs and reproductions, 4,811 lantern slides, and about 4,540 postcards. During the months of June, July and August the library is closed.

# Bulletin of the Rhode Island School of Design

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No. 4



MADONNA AND CHILD

by Andrea Pisano (1270-1349)

Gift of Mrs. Gustav Radeke, 1921

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

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## A GROUP BY ANDREA PISANO

THE marble statuette of the Madonna and Child<sup>1</sup> lately acquired by the Rhode Island School of Design at Providence may be attributed without hesitation to the hand of that rare master, Andrea Pisano. The works ascribed to the founder of the Florentine school of sculpture are as follows: the signed bronze doors of the Baptistery of Florence, 1330-1336; the reliefs on Giotto's tower, after 1334; the figures of the Lord and Santa Reparata, preserved in the museum of the Cathedral of Florence; a wooden crucifix in the Museum of Berlin; and a figure in the Bargello of an angel playing a viol, by some critics attributed to Andrea, by others to Orcagna.

The addition of the little-known and hitherto unpublished group in Providence to this brief list of Andrea's identified works will further our understanding and appreciation of the master's style. Andrea Pisano was the true founder of the great Florentine school of sculpture, and of the stylistic tradition which was later brought to such glorious fulfilment by Donatello and Verrocchio. But extant data referring to the life of Andrea di Ugolino di Nino, to give his name in full, is scanty. Such unreliable information as that professed by Vasari, and extensively contradicted by his commentator, Milanesi, may be discarded as utterly unreliable. His birthplace was certainly Pontedra, near Pisa; but the exact year of his birth is unknown. His artistic education was undoubtedly received at Pisa; and he may be identified as that Anreacius Pisanus famulus Magister Johannis mentioned in 1299-1305. But the first certain reference concerning him is the inscription on the bronze door of the Baptistery of Florence: Andrea Ugolini Nino di Pisis me fecit Anno Domini MCCCXXX.

Documents exist which relate the story of the making of these doors; and Vilani dedicates a chapter to the event in his *Chronicles of Florence*, X Cap. 178. The

doors were planned in 1329; and in 1330 Andrea and his son began the design of eight Virtues and of twenty scenes from the life of Saint John the Baptist to embellish them. The Venetian bell-maker Leonardo del Avanzo undertook the casting of the doors in 1332; but they issued from the moulds slightly warped, and after many vain attempts on the part of others to straighten them, the feat was finally accomplished by Andrea. In 1333 he was still at work on twenty-four lion heads to be added to one of the doors; and when all was completed in 1336, we find that the sum of twenty-five lire was appropriated for the purchase of a slab of Carrara marble for the threshold of the portal.

The group of the Madonna and Child in Providence was probably executed to stand above the bronze door of Andrea, for it corresponds closely to the style of the bronze reliefs of the door. Indeed it may for a time have occupied such a position. In former days sculptures frequently disappeared from the facades of Italian buildings, or were removed to make way for sculptures of a later style. The number of unidentified sculptures by Andrea must be considerable; but the list of them given by Ghiberti in his *Commentari* should be accepted with reserve.

We possess two further contemporary mentions of Andrea's activity. One refers to him as the architect of the Campanile of the Cathedral of Florence, a position which he assumed at Giotto's death in 1336; the other as director of works at the Cathedral of Orvieto in 1347. The following year he died, and was succeeded in his position at Orvieto by his son Nino. But no extant sculpture at Orvieto can be attributed to Andrea. The bronze door of the Baptistery of Florence, and the reliefs of Giotto's tower, remain his greatest achievements. Antonio Pucci, a contemporary, states that some of the reliefs of the Campanile were the work of Giotto; but modern critics interpret this statement as meaning that the designs only were the work of the great painter. For it is inconceivable that the master untrained, so far as we are

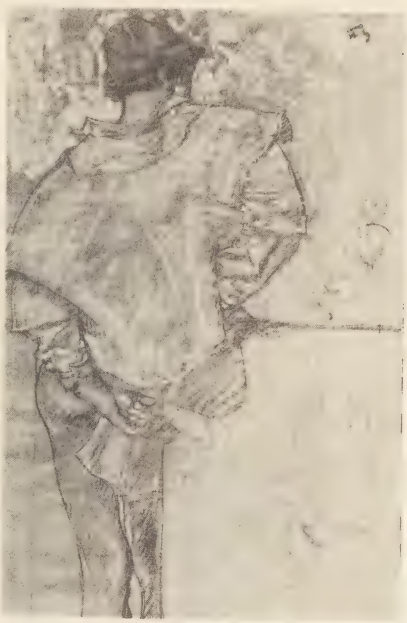
<sup>1</sup>The statuette is 18¾ inches high.

aware, in the art of sculpture should have taken up its practice so late in life. These reliefs have been described in detail by Ruskin in the "Sixth Morning in Florence," and merit the praise bestowed upon them.

The affinity of the Providence group to the statues of Our Lord and Santa Reparata, preserved in the Opera del Duomo at Florence, is obvious. We find the same characteristic treatment of drapery, so different from that of the Pisan school of Giovanni and Niccolo Pisano; the same massive heads and necks and large hands. And the rhythmic pose of the figures of Andrea's bronze door, the stylistic disposition of the drapery, find their counterparts in the figure in Providence. The heavy and exuberant drapery, the deep drilling and undercutting, employed by Giovanni and the elder Nino, are not present in the work of Andrea. Nor does he crowd his reliefs with figures in the manner of the sculptured panels of late Imperial Rome, from which Giovanni and Nino drew their inspiration and methods. His figures repose or move with majestic dignity in ample space. He avoided the late Classical tradition and founded a new sculptural style. His is rather the schema of Giotto; and his figures are really a translation into sculpture of that master's frescoed forms. As in the group in Providence, his figures are always possessed by an almost Buddhistic peacefulness.

The depths to which sculpture in Florence had sunk in the early years of the fourteenth century is admirably illustrated by a relief of the Annunciation, dated 1310, on the external North wall of the Cathedral. The figures are hopelessly clumsy in conception and execution, and completely lacking in that charm so often found in primitive work. In twenty years Andrea Pisano raised the level of sculpture in Florence to a great art; and laid the foundation for the glories of the following century.

Whence came this inspiration? Emile Bertaux and Marcel Raymond attribute it to the influence of French Gothic sculpture. But the resemblance between the two forms



COSTUME STUDY

by Frank Brangwyn

Gift of Mrs. Gustav Radeke, 1922

of expression is exceedingly superficial. Andrea's sturdy and reposeful figures are in sharp contrast with the airy and elegant French sculptures which are possessed by a nervous tension and exhibit an exaggerated "hanchement." The Madonna of Providence holds the burden of the Child naturally, with but a slight upward tilt of the hip to counterbalance the weight. The beauty of this stylistic curve in moderation would have been observed by Andrea in the famous ivory Madonna by Giovanni Pisano, preserved in the Cathedral of Pisa. We learn from Andrea's epitaph in the Cathedral of Florence that he himself was a carver of ivory. Andrea's artistic ideal was but slightly formed on the work of the Pisan masters. His real inspiration came from the frescoes of Giotto.

So few works of the founder of the Florentine school of sculpture have as yet been identified, and the extant data relating to his life is so scanty, that we cannot attempt

to place the group in Providence at any exact period of his career. Its closest analogy is to the figures of the bronze door, executed in 1333. It is sufficient to have brought to the attention of students this little-known work of that great artist, referred to by his contemporary Antonio Pucci, in his *Centiloquio*, as "Quel solenne maestro Andrea Pisano che fe la bella porta al San Giovanni."—**RAIMOND VAN MARLE**

(Reprinted by permission from "Art in America", Vol. IX, No. VI, October, 1921, pp. 225-232.)

#### A DRAWING BY BRANGWYN

THE most important one-man exhibition of the season in London was undoubtedly that of Frank Brangwyn at Queen's Gate. This has but added lustre to a reputation already great, for Brangwyn stands unquestionably as one of Britain's most versatile and representative artists of to-day. Not that he has followed the conventional methods so universal in English Art, for he is known as a secessionist and a man with his own ideas. He is prolific in the extreme yet his work is always gifted, and he has a true appreciation of the use of decorative quality. His strength and power is expressed in everything he does, whether it is an etching like "The Mill at Dixmude" for example, his war posters with their biting force, his church and corporation decorations, or his studies for his decorative panels, such as the one given by Mrs. Gustav Radeke to the Museum in 1923.

It is not possible, with the material that is available, to state for what particular decoration the study was made, but this is only a minor point compared to the other features shown by the drawing. In it may be seen Brangwyn's mastery of line, his quickness of execution, his knowledge of period costume and his careful preparation for the larger work. It is the mark of a great artist that neither his studies or the finished painting appears labored or forced, and one feels the truth of this in the work of the artist under discussion.

There are many forces which have been at work in moulding Brangwyn's artistic

genius. The Welsh family to which he belonged, although he was born in Flanders, had members who were interested in art. As a boy he was precocious as a draftsman; his father's trade as a reproducer of old textiles gave him a start in the applied arts which helped his interest in color and pattern. The greatest moulding force of his youth was undoubtedly the influence of William Morris. All this coupled with training at South Kensington and years of travel and adventure gave him exceptional power.

Although by no means at the height of his career he has already made decorative paintings which are reckoned among the treasures of the United States, Canada, Spain, Italy, South America, Japan and England.

In the field of drawings Brangwyn certainly deserves to be represented in every collection, public or private, for he perfectly represents that appreciation of the best of the past united with the modern note which is so much an expression of the present age. The Museum therefore is most happy to count in its collections this fine example of the work of an artist who is adding so much of permanent value to the world as is Frank Brangwyn.—**L. E. R.**

#### A PAINTING BY COROT

AN important addition to the Museum's collection of paintings is one showing the river banks at Ville d'Avray by J. B. C. Corot. It is of his second and best period with the characteristics that a generation of art critics has extolled.

On a card tacked to the back of the frame of the new acquisition is the title, "Bords de Rivière Dominés au Loin par des Collines," but it could have been called "Ville d'Avray". In the foreground are two peasants apparently gleaning. Their heads and bodies are blocked in with broad certain strokes: no details are indicated, but how effective they are and how different from the "classical loves" of his earlier works. Some have wished that Corot had not employed figures so frequently in his landscapes, but were these two taken away





RIVER AT VILLE D'AVRAY

Museum Appropriation, 1924

by J. B. C. Corot (1796-1875)

they would be greatly missed. They are integral parts of the picture. In back of them is a pool reflecting houses and foliage, while a vista formed by a break in the foliage allows the roofs of a hamlet to be seen in the gray distance. Studio painted though it may be, pictures of this kind, with hills, water and light falling on and through leaves so as to render the effect of mist, are, if not accurate copies of nature, like nature. Its size is  $12\frac{1}{2}$  inches x  $17\frac{3}{4}$  inches.

Corot was born in Paris in 1796 and died there in 1875. He was one of the most prolific of all the Barbizon painters of whom the famous worked hard, long and carefully. Corot lived during the most important period of the development of French painting. He was twelve years old when one of the popular paintings in the Louvre, David's "Coronation of Napoleon and Josephine", was unveiled in the Church of Cluny in 1808, and had scarcely begun to paint when the great master of classicism died in exile in Brussels in 1825. He witnessed the advent of Géricault's "Raft of the Medusa" in 1819,

and the first appearance, in 1824, of a group of Englishmen—Bonington, Constable and others—at a Paris salon. He observed the heartbreaking struggle for recognition of his Barbizon friends—Millet, Rousseau, Diaz and Dupré—as also the inception of Realism and Impressionism, with the resulting tumultuous events. Through all the changes, he unobtrusively spent his winters in Paris and his summers at Ville d'Avray, and travelled comparatively little.

Corot had two masters, each for a short time. One was Achille Etna Michallon, a product of Classicism who turned toward Romanticism; the other was Victor Bertin, a pure Classicist. The style that Corot made peculiarly his own did not require a great technique or an inventive genius. His classical masters were not great colorists, and Corot never became one, even though Romanticists, Realists and Impressionists were at different times his contemporaries.

Few painters ever knew how to make better use of a limited palette. Tones of green and gray predominate, forming an

effective ground for the occasional splashes of bright color. His early paintings are hard, very detailed and careful in execution; but after 1843 he broadened and began to paint those marvelous little landscapes, his interpretation of some bit of scenery near Barbizon and Fontainebleau that we admire.

Intimacy with Corot cannot be attained until a visit has been made to the regions of Fontainebleau, Barbizon and Ville d'Avray, for until that is done his work is apt to be thought unreal. But, once in contact with nature there, one may involuntarily exclaim, "Oh! there's a Corot, and there, and there."

It is fine that the Museum can offer to its friends and the students of the School this bit of France to enjoy and study. The Museum too is fortunate in that the authenticity of the painting cannot be questioned. It is recorded in Robaut's "Corot", Vol. 3, page 278.

D. R.

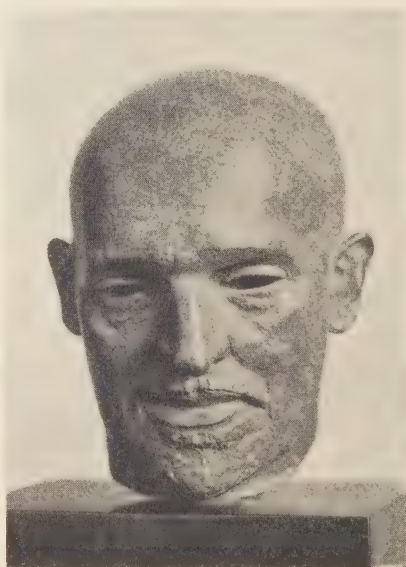
#### A HEAD BY JACOB EPSTEIN

THERE are few contemporary American sculptors who are so well known on the Continent as Jacob Epstein, or who are so appreciated in London and Paris. His work has been rarely seen in America until last spring, when there was shown in New York a very representative group which included portrait heads as well as imaginative examples. That the exhibition excited much comment is but natural, for Epstein is varied in his handling—at one time most radical in treatment and conception, at another working in a manner better understood by the public. Nor is he confined to one method of treatment of the material. In the example of his work just purchased by the Metropolitan Museum of Art in New York, "The American Soldier", there is roughness of handling which is wholly intentional, but which in the hands of a lesser sculptor might be used to cover inability to model; while in the bronze portrait bust of Muirhead Bone recently purchased with the Museum Appropriation there is a treatment of the more familiar subtleties of facial modelling. This head,

which was featured in the New York exhibition, has a double interest. As an example of Epstein's work, it illustrates the modern spirit ever seeking new expression, while as a character portrayal it is well worth extended study.

Muirhead Bone himself, the subject of the bust, occupies a distinguished place in contemporary English art as a draughtsman and etcher. His work in dry point is perhaps best known, while his drawings, with their sensitive treatment of detail, are always in demand. The Museum fortunately owns one excellent drawing by Bone, and is privileged to show a second as a loan.

The sculptor, Jacob Epstein, was born in New York, and at the early age of twenty-three was awarded an important commission in London. Since that time his progress has been steady. Portraiture is but a small part of his work, but in it he has been very successful. It is particularly happy when one artist makes a portrait of another, as their mutual interest in art makes possible that understanding which results in a true interpretation of character.



PORTRAIT OF MUIRHEAD BONE  
by Jacob Epstein  
Museum Appropriation, 1924



ELIZABETH PAINE AND SARAH PAINE

by Ralph Earl (1751-1801)

Museum Appropriation, 1924

### A DOUBLE PORTRAIT BY RALPH EARL

THE latest addition to the important group of portraits by early American artists in the Museum is by Ralph Earl. The painting is an exceptional one, both in type and quality. In the first place, it is a double portrait of Elizabeth Paine and her aunt, Sarah Paine. Its historical interest is very considerable, especially for those living in Rhode Island, as the following details will show. Elizabeth Paine was the daughter of Stephen Paine and Elizabeth Fales of Bristol, R. I. She was born on December 29, 1776, and died January 27, 1853. She married Samuel W. Bridgman, Attorney General of the State of Rhode Island, Chancellor of Brown University and first Mayor of Providence. She was the grandmother of George William Curtis.

Sarah Paine lived in Charleston, S. C., with her husband, Capt. Thomas Paine, U. S. N., and the portrait was evidently painted when her niece was visiting her, between 1785 and 1790.

The portrait has a sentimental and literary interest which should be noted, for this is the canvas which is the theme of the chapter, "Family Portraits", in "Prue and I", by George William Curtis. In this chapter is a description of the picture which deserves to be reprinted here not only for its accuracy but because the readers of today might not be familiar with this popular book of a previous generation. Curtis, in his inimitable style, writes of it:—"We have no family pictures, Prue and I, only a portrait of my grandmother hangs upon our parlor wall. It was taken at least a century ago, and represents the venerable lady, whom I remember in my childhood in spectacles and comely cap, as a young and blooming girl. She is sitting upon an old-fashioned sofa, by the side of a prim aunt of hers, and with her back to the open window. Her costume is quaint, but handsome. It consists of a cream-colored dress made high in the throat; ruffled around the neck, and over the bosom and the shoulders. The waist is just under her shoulders, and the sleeves are tight, tighter than any of our



coat sleeves, and also ruffled at the wrist. Around the plump and rosy neck, which I remember as shrivelled and sallow, and hidden under a decent lace handkerchief, hangs, in the picture, a necklace of large ebony beads. There are two curls upon the forehead, and the rest of the hair flows away in ringlets down the neck. The hands hold an open book: the eyes look up from it with tranquil sweetness, and, through the open window behind, you see a quiet landscape—a hill, a tree, the glimpse of a river, and a few peaceful summer clouds." The author goes on to dwell on the way his grandmother used to study the picture, thus recalling her youth.

Interesting as this information is, however, the Museum Committee bought it purely because it was such an exceptional example of Earl's genius. There are several curious personalities among the early American painters, and among them Earl held a prominent place. He was born May 11, 1751, probably at Shrewsbury, Massachusetts; married Sarah Gates of Worcester in 1774; and died in Bolton, Connecticut, on August 16, 1801. His worst enemies were apparently a restlessness which made much of his life a rambling one, and intemperance which eventually caused his death. He was not unique in moving from place to place, for many artists of the period moved about from one city on the Atlantic sea-board to another or went to England. However, Earl rather exceeded the others in this respect. We know of his activity in Connecticut, especially at New Haven, and of his trip to England about 1779. We also find him working in Newport, and the painting under discussion adds the point that he was in Charleston, S. C., sometime between 1785 and 1790.

It was during the latter part of his life that he was greatly influenced by Stuart's style, as is shown by the painting illustrated and by others in the collection. So marked was the influence, that some of Earl's work has been attributed to Stuart.

Earl was an able technician, facile and rapid, successful in catching the likeness

of his sitters, and able in treatment of the drapery. His work shows carelessness in some examples, but the double portrait discussed in this article is a wholly creditable painting, and one of those which justify Earl's high position among early American painters.

L. E. R.

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*The Bulletin of the  
Rhode Island School of Design  
Providence*

All communications should be addressed to the  
General Editor, Mr. L. Earle Rowe

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### ADMISSIONS

**HOURS OF OPENING.**—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 8th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

### LIBRARY

The Library contains 5,625 volumes, 16,850 mounted photographs and reproductions, 4,811 lantern slides, and about 4,540 postcards. During the months of June, July and August the library is closed.

# Bulletin of the Rhode Island School of Design

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THE HOLY FAMILY

by Andrea Del Sarto

Studio replica of the famous Barberini painting

Gift of Dr. and Mrs. E. M. Harris, 1923

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

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PAINTINGS GIVEN BY  
DR. AND MRS. E. M. HARRIS

IN a letter entitled "Some Rembrandt Problems," and published in a recent number of *The Burlington Magazine* (vol. XLIX, June, 1924, p. 311), Prof. John C. Van Dyke calls attention to the rapidity with which paintings disappear, and cites figures to prove his point. Such disappearance may mean total destruction or simply a temporary loss of all account of them. Objects may disappear, but on the other hand hardly a day passes without some worthy art object coming to light in a private collection, or through the inevitable relegation of an unappreciated object to the shop of the antiquary or art dealer. When a work of art reaches the Museum it usually comes from one of these two sources.

The recent and very welcome gift to the Museum from Dr. and Mrs. Edward M. Harris adds to the collections ten interesting oil paintings, the most important of which will be briefly noted in this article.

The Italian school is represented by several examples, one of which is a Holy Family, of the school of Andrea del Sarto. It is on a thick poplar wood panel, and has been in the Harris and Eddy collection for many years, having been acquired in Italy during the middle of the last century.

When the painting was received in the Museum it was much repainted. When this was removed the beauty of the coloring and the grace of form for which Del Sarto was so famous became very apparent. One revels in the rose glazes of the Madonna's robe, the deep orange yellow of her scarf and the ultramarine of her sleeve; while the dark brown robe of Joseph serves to accent the white sleeve and the light thrown on his face and hand.

The painting is a replica, probably by a pupil of the master, working under his direction, of the very famous Holy Family by Andrea Del Sarto in the Barberini Palace in Rome, No. 94. The original was probably painted in 1525 for Zanobi Bracci. Of it several replicas exist; namely, No. 386 in the Prado Museum at Madrid and a

school copy in the Duke of Westminster's collection in England. Our panel is the same height as the Barberini painting (4 feet, 7 inches), but is two inches wider (3 feet, 7 inches). Both are on wood.

A second example of Italian work is a large painting on a wooden panel (63 inches wide by 69 inches high), showing the figures of Leo, St. Dominic and a third which may be St. Louis of Toulouse.

The figure on the left bears the name of Leo. This is probably Leo IX (1002-1054), who had such an influence in his day, both in international affairs and in strengthening the power of the church. He was early recognized as a saint. The central figure is St. Dominic (1170-1221) in white tunic and long black cloak. He carries the usual accessories of the lily and the book. The figure on the right has certain features which are characteristic of Louis, bishop of Toulouse. These are his robes, the cope with the fleurs-de-lis, and his mitre. He carries a crozier and book. The nimbus about his head indicates his sainthood. If this bishop is Louis of Toulouse he is not wearing the Franciscan dress under his robes which is usual, nor is the crown present at his feet which is significant of his refusal of the kingdom of Naples.

The art of the Netherlands is represented by four paintings. The first, a small landscape by Ver Meer of Haarlem, is an example of the national love of landscape, and the way so many Dutch artists studied and represented the sky with its ever changing clouds. The artist was born about 1628 and died in 1691. He is not one of the most gifted of the landscape painters, nor is he to be confused with his more gifted namesake, Ver Meer of Delft. He was, however, an exponent of Dutch sincerity and directness, and as such his work deserves attention.

The second of the Dutch paintings is a portrait of a bearded man which unquestionably is by Aert de Gelder (1645-1727). From the time this Dordrecht artist entered the studio of Rembrandt at Amsterdam, about 1660, he was one of that Master's ablest imitators. So marked are many





PORTRAIT OF A MAN

by Aert de Gelder

Gift of Dr. and Mrs. E. M. Harris, 1923

of the resemblances between the works of the two artists—such as a like charm of color, interest in light and shade, love of rich costume and general brownness of tone—that the best of de Gelder's work has at times been confused with that of his master. He was most successful in his portraits. According to the evidence at hand, de Gelder returned to Dordrecht after his work in Rembrandt's studio, where he painted for years. He died, however, in Amsterdam.

Flemish painting is also well represented. There is a panel showing the Supper at Emmaus by Gaspard de Craeyer (1582-1669), who enjoyed a great reputation in his day, so great that he was ranked with Van Dyck and Rubens. The appreciation of these artists was also marked, for Van Dyck painted his portrait and Rubens said, on seeing one of his paintings, "Crae-

yer, Craeyer, nobody will ever surpass you!" One hesitates to differ with the judgment of so great an artist as Rubens, but Craeyer's position today, while still appreciated, is not that of his two talented friends.

Craeyer was born at Antwerp, learned his art at Brussels under Raphael van Coxis, was held in high esteem by Albert and Isabella, the Governors of the Netherlands, and later became court painter to Cardinal Infant Ferdinand. He worked for years at Brussels and then went to Ghent where he died. Craeyer was a very prolific artist, painting many works for churches in Brussels and vicinity. His chief interest was biblical subjects although he also was interested in history and allegory.

The "Christ of Emmaus" under discussion is a fine example of Craeyer's freedom of brush work and technical skill. It shows



LEO, ST. DOMINIC AND ST. LOUIS OF TOULOUSE (?) Roman School  
Gift of Dr. and Mrs. E. M. Harris, 1923



SUPPER AT EMMAUS  
Gift of Dr. and Mrs. E. M. Harris, 1923  
by Gaspard de Craeyer



PORTRAIT OF A BOY

Flemish School, XVIIth cent.

Gift of Dr. and Mrs. E. M. Harris, 1923

a more subdued color treatment than Rubens used, and is refined and restrained. Like other painters of his day he paid little attention to biblical costume but chose to place the Master among a group of Flemish peasants, breaking their bread and drinking their wine. Perhaps in this way he brought about a closer appeal to the Flemings than could a strictly accurate study. Craeyer's work is found in many galleries abroad, especially the Palais des Beaux-Arts at Brussels. It is interesting to have so representative an example of Flemish painting at its best period showing the love of color and the close relationship which existed between religion and painting, and which was far more in evidence in Flanders than in Holland.

The second Flemish painting is a "Portrait of a Boy" which formerly was at-

tributed to Franz Pourbus, the Younger. This attribution could hardly hold, for when the painting was properly cleaned after its receipt at the Museum, the traces of a monogram signature were discovered to the right of the face. This, however, had so nearly disappeared in the course of years that it could not be made out. It bears no resemblance, however, to Pourbus' signature. More particular attribution than that of the School and the Century will have to be based on stylistic grounds, to be determined later. In this portrait there is well exemplified the Flemish mastery of portraiture of the XVIIth Century. One feels a strong attraction to the youth who looks out so frankly.

The other paintings include two saints, by a member of the School of Tiepolo, a study from a composition by Dosso Dossi,



a portrait of a man, Dutch XVIIth century, and a saint's head, of the eclectic school of Bologna. These complete a gift which brings to the permanent collections some highly desirable material in a type of painting which up to the present has had but little representation.

### THE NEW MUSEUM BUILDING

On Monday, November tenth, ground was broken for the block of new galleries which are to mean so much to the activities of the Museum. The work to date has advanced to the point where the excavations have been completed, and the foundations are being laid as the weather conditions permit.

The building as planned is the result of extended study on the part of the architect and building committee. It is in the Georgian style, of brick with limestone trim. This style is particularly appropriate to Providence with its fine old early American houses, and provides a very satisfactory solution of the problems of top and side light. The slope of the hill on which it is built makes possible five stories on the west side of which the three lower are for study and store-rooms, unpacking and work shops, etc., while on the east side the main building is three stories high, the upper two of which are for general exhibition.

The new galleries may be entered through the old museum galleries, but the main approach will be through a new entrance hall and two galleries running out to Benefit Street.

Many interesting features which create better facilities for caring for and exhibiting works of art are being introduced. Among others these include a complete air washing and conditioning plant, well equipped store rooms, a repair-shop, photographer's studio, vacuum cleaning, an adequate light-mixing chamber above the main gallery, administration offices and a lecture-room.

When finished the building will be simple, dignified, and altogether a credit to

the city from an architectural point of view. It will provide not only a satisfactory home for the rich and important collections already in its possession, but also for the addition of works of art which will be made in the future by those who appreciate the inspiration and help that a museum of art can offer.

All friends of art will rejoice that this beautiful new building has been made possible through the very generous gift of Messrs. S. O. and Jesse H. Metcalf.

The architect of the new building is Mr. William T. Aldrich of Boston, the builders are Starrett Brothers of New York, and the building committee includes Messrs. Jesse H. Metcalf, S. O. Metcalf, William L. Hodgman, Henry D. Sharpe, and L. Earle Rowe.

When in 1896 the far-sightedness and generosity of Mr. Jesse Metcalf provided the means for the galleries which have been used ever since, he must have dreamed of the future and larger museum of which the new building will prove so valuable a part.

### "OLD INVERLOCHY"

by D. Y. CAMERON

SCOTLAND has ever been fortunate in her artists and their sympathetic appreciation of her countryside, picturesque ruins, or distinguished men. In our own day there are several gifted artists who are interpreting the spirit of the land through their etchings, drawings and paintings. In this group D. Y. Cameron takes a prominent place, and it is with pleasure that attention is directed to the gift from Miss Ellen D. Sharpe of a painting by him of Inverloch Castle (30¼ inches high by 40 inches long).

Cameron is perhaps better known for his etchings than for his paintings, because even though limited in edition they are more numerous, but his canvases have their distinct place in British painting, and show his many-sided genius.

The canvas shows the ruined walls of the old castle on the banks of the river Lochy, with a background of the green and grey Inverness hills, known as the "Braes of



INVERLOCHY CASTLE

Gift of Miss Ellen D. Sharpe, 1921

by D. Y. Cameron

Lochaber." These for ages have been the home of the clan Cameron. The artist has chosen a most characteristic moment when the murky rain clouds make gloomy the hillsides, but the sun, breaking through for a moment, floods the ruined walls and lush grassy sward with its golden light. The view shows the Comyns Tower, with the north wall and gate facing the river. The tower was the donjon or residence of the lord of the castle.

There is much of legend and tradition to lend interest to the ruined castle, and doubtless this was added in the painter's mind to the pictorial appeal. Inverlochy castle, according to MacGibbon and Ross (*Castellated and Domestic Architecture of Scotland* I. p. 78), dates in part from the 13th century. Previous to that time there must have been another structure on the site for it was the traditional house of Banquo, Thane of Lochaber, the Scottish warrior who in 1066 conspired with Macbeth against King Duncan. Banquo was killed by Macbeth, but was the founder of the royal family of Stuarts. Before this, however, there was, according to tradition, a Pictish city on the site which was destroyed by the

Danes and never rebuilt. Charlemagne was said to have visited this city and made a treaty there with King Achaia. All this, however, was but a shadowy background for the very tangible castle with its hundred foot courtyard, and nine foot thick walls. Here in the heart of the Highlands, Inverlochy never had to resist a foreign foe, but it took a prominent part in the bickerings of the clans which were always more or less severe. The family who controlled the castle for the longest time were the Comyns, who were at the height of their power in the days of Edward I (1272-1307). There is a water color of this castle by Cameron, probably the preliminary one for this painting, which was chosen in the winter exhibition of the Royal Society of Painters in Water Color, 1915, and which is published in the *International Studio*, Vol. 58, 1916, p. 53.

David Young Cameron was the son of a minister who was high in the Scottish church. He was born in Glasgow on June 28, 1865, studied at Glasgow Academy, Glasgow Art School and Edinburgh School of Art. His progress has been rapid for in 1889 he was made an Associate of the Royal

Society of Painter-Etchers. In 1904 he was chosen with John Singer Sargent as Associate of the Royal Society of Painters in Water colors. This was followed by his election to the Royal Scottish Academy, the International Society, and others.

Other spots in Scotland have received Cameron's attention but everything of pictorial interest, historical and traditional background and nearness to the old home of his ancestors, combines to give importance to his painting of "Old Inverlochy."

L.E.R.

### NOTES AND CORRECTIONS

The editor has been highly gratified by the receipt of letters containing corrections and criticisms; partly because it shows that the Bulletin is widely read, but more so because through such kind assistance the Bulletin may approach that standard of accuracy which is the ideal one. The readers of the Bulletin should also have the benefit of these letters to the end that the quality of our collections may be more appreciated. In the attribution of paintings there is frequently opportunity for difference of opinion, and this again is information which should appear in these columns when the weight of evidence submitted gives support to the differing opinion. Some of the items of interest are therefore printed in this issue.

**VAN MIERIS PAINTING.** In the Bulletin for January, 1921, vol. X, No. 1, p. 7, attention was directed to a painting by Frans Mieris entitled "Interior with Man and Woman" which was included in the gift of Mrs. W. A. Hoppin. In the *Connoisseur Magazine*, Vol. 19, No. 73, September, 1907, there is a reproduction in color on the cover of either this painting or one exactly like it. The article in connection with the painting says that the one reproduced came from the recently dispersed Massey-Mainwaring collection and that in 1907 it was in the possession of H. Oatway, 4 Old Burlington Street, London. It is probable that Mrs. Hoppin's gift is this same painting.

**THE NEW COROT.** In the October, 1924 Bulletin there was an article on the example of Corot's work which was recently acquired for the Museum. It contained an error, as is shown by a recent communication from M. Theodore Reinach, the well-known critic. He says in part, "There is no such thing as a river at Ville d'Avray, which is a small hamlet on the road from Paris to Versailles with a beautiful pond or lake often painted by the old masters. But the water on this picture is distinctly a river, not a lake, and the surrounding scenery is quite different from that of Ville d'Avray, which lies in a hollow." So the title to be used should be that found in the work by Robaut, namely, "Bords de Rivière domines au loin par des Collines."

**THE DOUBLE PORTRAIT BY RALPH EARL.** Another interesting letter has been received from Mr. William E. Foster, Librarian of the Providence Public Library, relative to the double portrait of Elizabeth Paine and Sarah Paine by Ralph Earl which was published in the Bulletin for October 1924, vol. XII, No. 4, p. 39. The published quotation from George William Curtis calls Elizabeth Paine his grandmother. Mr. Foster's information from genealogical sources reveals the fact that Curtis' mother was Mary Elizabeth Burrill, (1796-1824), the first wife of George Curtis (1796-1856). Mr. George Curtis' second wife was Julia Bowen Bridgham (1810-1874), the daughter of Samuel W. and Elizabeth (Paine) Bridgham. So Elizabeth Paine was "grandmother" by courtesy and affection to George William Curtis, rather than in fact, as he implies in his chapter in "Prue and I."

**A PAINTING BY PSELLINO.** In the Bulletin for July, 1923, vol. XI, No. 3, p. 29, there was published a recent acquisition in the form of a painting there attributed to Pesellino. Armand's attribution to Pisanello was also noted there. In support of the new attribution there is at hand a letter from Wilhelm Bode, the famous German critic, relative to this interesting panel. In part it reads, "The composition and the costumes are really very near



to our picture (in the Kaiser-Friedrich Museum at Berlin) attributed to the school of Pisanello. But your picture is, as I believe, Tuscan and probably by a Florentine master in the style of Pesellino, as the landscape and the architecture show. . . . It is very near to Pesellino."

# THE LIBRARY

Among the additions to the Library since April 1, 1924, are the following:

Armstrong, Walter—Die Sculpturen des Vaticanischen Museum. 4 v.

Armstrong, Walter—Sir Henry Raeburn. 1901.

The art of Aubrey Beardsley, with an introduction by Arthur Symons. c. 1918.

Ashton, Leigh—Introduction to the study of Chinese sculpture. 1923.

Barman, Christian—Sir John Vanbrough. (Masters of architecture). 1924.

Benjamin, S. G. W.—Persia and the Persians. 1887.

Biddle, A. J. D.—Land of the wine. 2 v. 1901.

Bigelow, F. H.—Historic silver of the Colonies and its makers. 1907.

Blegen, C. W.—Korakou. n. d.

Boas, Belle—Art in the school. 1924.

Bossert, H. T.—Alt Kreta. Kunst und Kunstgewerbe im Agaischen Kulturkreise. 1921.

Bottomley, W. L.—Spanish details. Drawings, photographs and text. 1924.

Bragdon, Claude—Projective ornament. 1915.

Braun et Cie—Cinquante dessins de Michael-Angelo. 1923.

Brinkley, Frank—History of the Japanese people. 1915.

Buschor, Ernst—Greek vase painting. n. d.

Casa, Giovanni della—Renaissance courtesy book. (Humanist's library, v. 8). 1914.

Colman, Samuel—Nature's harmonic unity. 1912.

Eddy, A. J.—Recollections and impressions of James McNeill Whistler. 1903.

Edwards, A. T.—Sir William Chambers. (Masters of Architecture). 1924.

Ellsworth, E. P.—Textiles and costume

design. 1917.

L'Exposition de 1900 (Figaro Illustre). 3 v.

Espouy, H. de—Fragments d'Architecture du Moyen Age et de la Renaissance. v. 2. n. d.

Faure, Elie—History of art. v. 3. Renaissance Art. 1923. v. 4. Modern art 1924.

Felici, Roger de—French furniture in the Middle Ages. (Little books on old French furniture). n. d.

Felici, Roger de—French furniture under Louis XIV. (Little books on old French furniture). n. d.

Fiocco, Guisepppe—Francesco Guardi. 1923.

Foster, J. J.—The Stuarts: Portraits, miniatures, relics, etc., from the most celebrated collections. 2 v. 1902.

Fry, Roger—Vision and design. 1921.

Gilman, Roger—Great styles of interior architecture. 1924.

Gonse, Louis—Collection Gonse. Catalogue. 1924.

Goodhart-Rendal, H. S.—Nicholas Hawksmoor. (Masters of architecture). 1924.

Hambidge, Jay—Dynamic symmetry in composition. 1923.

Headlam, Cecil—Inns of Court. 1909.

Holmes, G. S.—Lenox china. 1924.

Holt, R. B.—Rugs, oriental and occidental, antique and modern. 1901.

Hunt, Holman—Pre-Raphaelitism and the Pre-Raphael brotherhood. 2 v.

Joy, J. R.—Rome and the making of modern Europe. 1893.

Kleinberger galleries—Italian primitives. Catalogue. 1924.

Koechlin, Raymond—Les ivoires gothiques Francais. 3 v. 1924.

LaCroix, Paul—The Eighteenth century. France, 1700-1789.

LaCroix, Paul—Military and religious life in the middle ages. n. d.

LaCroix, Paul—Science and literature in the middle ages. 1878.

Laidley, W. J.—Art, artists and landscape painting. 1911.

Langton, M. B.—How to know oriental rugs. 1906.

Lawton, Frederick—Life and work of Auguste Rodin. 1907.

Liverpool University, School of architecture.—Portfolio of measured drawings. 1908.

Loftie, W. J.—Inns of Court and Chancery. 1893.

MacFall, Haldane—Art of Hesketh Hubbard. n. d.

Mahaffy, J. P.—Rambles and studies in Greece. 1900.

Marle, Raimond Van—Development of the Italian schools of painting. 4 v. 1923, 1924.

Metropolitan museum of art. New York—American silver of the XVIIth and XVIIIth centuries. Clearwater collection. 1920.

Metropolitan museum of art. New York—Ballard collection of oriental rugs. 1923.

Metropolitan museum of art. New York—Memorial exhibition of the works of Julian Alden Weir. Catalogue. 1924.

Meyer, A. E.—Chinese painting as reflected in the thought and art of Li Lung-Mien, 1070-1106. 1923.

Mincoff, E. and Marriage, M. S.—Pillow lace. 1907.

Morse, E. S.—Japanese homes and their surroundings. 1886.

New York architectural league. Twenty-first annual exhibition. Catalogue. 1906.

Nolhac, Pierre de—Petrarch and the ancient world. (Humanist's library, v. 3). 1907.

Palliser, Mrs. Bury—History of lace. New ed. rev. and enl. 1911.

Parton, James—Caricature and the comic art. 1887.

Pennell, E. R.—French cathedrals. 1909.

Pfuhl, Ernst von—Malerei und zeichnung der Griechen. 3 v. 1923.

Phillips, Duncan and others—Arthur B. Davies. 1924.

The Presidents. White House gallery of official portraits. 1901.

Ramsey, Stanley C.—Inigo Jones. (Masters of architecture). 1924.

Reitlinger, H. S.—Old master drawings. 1923.

Ricci, Corrado—Antique rugs from the near east. 1922.

Robertson, Alexander—Bible of St. Mark's. 1898.

Rose, A. F.—Copper work. 1906.

Roth, H. Long—Oriental silverware. 1910.

Shannon, M. A. S.—Boston days of William Morris Hunt. 1923.

Société des amies de l'art Asiatique.—Choix de sculpture des Indes. 1908.

Stegman, Carl von and Geymueller, Heinrich von—Architecture of the renaissance in Tuscany. 2 v. n. d.

Strachey, Lionel, translator—Memoirs of Madame Vigée LeBrun. 1903.

Strzygowski, Josef—Origin of Christian church art. 1923.

Supino, I. P.—Sandro Botticelli. 1900.

Vedder, Elihu—Digressions of V. 1910.

Waley, Arthur—Index to Chinese artists. 1922.

Warner, Langdon—Japanese sculpture of the Suiko period. 1923.

Waterhouse, Paul and others—Sir Christopher Wren. 1923.

Watteau, Jean-Antoine—Catalogue of reproductions en fac-simile des dessins de Jean-Antoine Watteau.

Weege, Fritz—Etruskischer Malerei. 1921.

The yellow book, an illustrated quarterly. 13 v. 1894-1897.

M.S.P.

#### ACESSIONS AND GIFTS

JUNE 6, 1924 to DECEMBER 15, 1924

##### *Ceramics*

Terracotta vase, Roman, 2nd century A. D.; Rhodian vase, 19th century. Gift of Mrs. Francis G. Allinson.

Terracotta jug, Roman, 1st century A. D. Gift of Baroness von Strombeck Horn. Persian plate, Sultanabad, 13th century. Gift of George Howe.

Chinese dish, Early Han Dynasty, 206 B. C.-25 A. D. Gift of Mr. C. D. McGrath.

Cup, modern Peruvian. Gift of Mrs. Jesse H. Metcalf.

Sauce-boat, ladle, covered cup, small dish, English, Leeds cream-ware, late 18th

century. Gift of a friend.

Three pottery lamps, Romano-Egyptian, Coptic and Greek. Gift of the Estate of Miss Harriet Tyler.

Red-figured amphora, Greek, 4th century B. C. Gift of Mr. Edward P. Warren.

#### *Costume*

Algerian costume, 19th century. Gift of Mrs. P. Redfield Kendall.

Embroidered cap, Indian, Sind, 19th century. Gift of Miss Daisy Smith.

#### *Drawing*

Water-color, "The Bather," by Jean-Louis Forain. Gift of Mrs. Gustav Radeke.

#### *Furniture*

Sprucewood dipper, American, 18th century. Anonymous gift.

Elbow-rest, American, 17th century. Gift of Mr. Arthur L. Green.

Doll's chest of drawers, American Empire style, early 19th century. Gift of Mrs. Walter Hidden.

Cradle, American, 17th century. Gift of the Misses S. Frances and Catherine D. Pike.

Footwarmer, American, 18th century. Gift of the Estate of Miss Harriet Tyler.

#### *Glass*

Rose-water bottle, Turkish, 19th century. Bequest of Mrs. Edward S. Allen.

Flask, Swiss, late 18th century. Gift of Mrs. Jesse H. Metcalf.

Blue "witch ball," American 18th century; six glass lamps, American, 19th century. Gift of the Estate of Miss Harriet Tyler.

#### *Jewelry*

Chinese fingernail-guard made into brooch; bouquet-holder, French, 19th century. Gift of Mr. Harald W. Ostby.

#### *Lacquer*

Japanese inro with netsuke, 19th century. Gift of Mr. Harald W. Ostby.

#### *Metalwork*

Wrought-iron ladle and fork, American, 17th century. Gift of a friend.

Iron grease lamp and brass lamp, Swiss, 17th century. Gift of Mrs. Jesse H. Metcalf.

Four sword-guards and mounts, Japanese. Museum Appropriation.

Twenty-one iron, brass and tin lamps, American and European; three tin lanterns, American, 19th century; eleven iron, brass and tin candle-holders, American and European, 17th, 18th and 19th centuries; two tin tinder boxes, American, early 19th century; iron snuffers, American, 18th century; steel snuffers, American, early 19th century; japanned tin snuffer tray, American, early 19th century; iron loaf-sugar cutter, American, about 1800; two pairs of iron pipe-tongs, American, 18th century; crimping irons, American, 19th century; tin reflector, American, 19th century. Gift of the Estate of Miss Harriet Tyler.

#### *Miniature*

"Portrait of Capt. William Hubbard Thompson," by Meucci, about 1825. Gift of Miss Helen A. Townsend.

#### *Numismatics*

Seventy-six plaster, one hundred and forty-four sulphur, two carved wood reproductions of European medals. Anonymous gift.

#### *Paintings*

"Portrait of a Young Girl," attributed to Francisco Pacheco. Gift of Mr. James Warren Lane, in memory of Mrs. Lane.

"The River Banks," by J. B. C. Corot; "Portrait of a Man," and "Portrait of a Woman," by Joseph Badger; "Rouen Cathedral, Morning," by Claude Monet. Museum Appropriation.

"Portrait of Ezekiel Burr," and "portrait of Mrs. Lydia Yates Burr." Gift of the Misses H. A. and E. H. Rea.

"The Blue Hat," by Albert Rosenthal. Gift of the artist.

#### *Pewter*

Six lamps, American and European. Gift of the Estate of Miss Harriet Tyler.

#### *Prints*

Thirty-one etchings, wood engravings and lithographs, European and American. Gift of Mr. Martin Birnbaum.

Eighty-nine etchings, lithographs, wood engravings, and mezzotints, European and American. Gift of Mrs. Gustav Radeke.

#### *Sculpture*

Female head, terracotta, Roman, 1st



century A. D. Gift of the Baroness von Strombeck Horn.

#### *Silver*

Dutch snuff-box in shape of cupboard. Gift of Mr. Harald W. Ostby.

American snuff-box, 19th century. Gift of Miss Helen A. Townsend.

Strainer made by William Swan, Worcester, Mass., 1715-1774; teapot made by A. Goodman & Co., English, first decade 19th century; sauce-tureen, English, 19th century; metal reproductions of the Bosco Reale silver, Roman, 1st century, A. D. Museum Appropriation.

#### *Textiles*

Toile de Jouy, French, early 19th century; red print, cotton, English, 18th century. Gift of a friend.

Printed cotton, "Death of Nelson," English, first decade, 19th century; red print, "Satire on George III's Artillery," French?, about 1794. Gift of Mrs. James W. Hindle.

Printed cotton, French?, mid-18th century. Gift of Mr. Norman M. Isham.

Woolen blanket, American Indian. Gift of Mrs. William C. Loring.

Toile de Jouy, French, about 1818. Gift of Mrs. Jesse H. Metcalf.

Brocade, French, 17th century; silk fabric, French, Directoire. Museum Appropriation.

Three handwoven coverlets, American, 19th century. Gift of Mrs. Frank A. Waterman.

#### EXHIBITIONS FROM

JUNE 1st TO DECEMBER 28, 1924

June 1st—October 10th—Recent Gifts, Acquisitions and Loans.

September 20th—September 26th—Work of the pupils of the Cape Cod School of Art.

September 26th—October 10th—Japanese and Chinese Paintings and Sculpture.

October 14th—November 9th—Annual Fall Exhibition of Contemporary American Paintings.

November 13th—December 1st—Recently Acquired Prints by Contemporary European and American artists.

November 13th—December 1st—Toiles

de Jouy and other Printed Fabrics.

December 4th—December 28th—Paintings of Still-Life.

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## *The Bulletin of the Rhode Island School of Design*

### *Providence*

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All communications should be addressed to the  
General Editor, Mr. L. Earle Rowe

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#### OFFICERS

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#### ADMISSIONS

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

#### LIBRARY

The Library contains 5,764 volumes, 16,850 mounted photographs and reproductions, 3,811 lantern slides, and about 3,540 post cards. During the months of June, July and August the library is closed.

# Bulletin of the Rhode Island School of Design

*Issued Quarterly*

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APRIL, 1925

No. 2



STATUETTE OF YOUTH

Greek IV cen. B. C.

Museum Appropriation, 1923

Entered as second-class matter January 16, 1913 at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

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## A HELLENISTIC STATUETTE

ONE of the most beautiful, interesting, and important classical accessions made by a museum in this country in recent years is the little figure which is the subject of this short paper. It was acquired in the end of 1923 by the Rhode Island School of Design, by means of the Museum Appropriation and special gifts. Prior to its purchase it was in the collection of Freiherr Theodor von Karg-Bebenburg, in Munich, and while in his possession was photographed and published in 1912 in the famous series of plates of Greek and Roman Sculpture edited by Arndt and published by the firm of Bruckmann in Munich (1). It is said to have been found at Knidos.

This is a statuette of a youth between eighteen and twenty-two years old. The lower legs and the forearms are missing; the latter were dowelled to the upper arms. Otherwise it is astonishingly well preserved, the nose, usually the most vulnerable point, being intact. It is of Parian marble of exceptional purity and beauty.

On the back are three holes, two of which have been filled with plaster, and one utilized for the support which holds the figure to the modern base. The reason for these holes is not entirely clear, and the writer in the Arndt-Bruckmann plates considers them modern; this may well be the case, as the only possible explanation for them otherwise would be that the figure was originally attached to a slab, and was in very high relief, which is most unlikely.

Slight traces of color exist,—red in the hair, and yellowish brown on certain of the flesh parts. Since the first publication of the statuette, much of the color noticed at that time has disappeared.

The writer of the short notice in the Arndt-Bruckmann series rightly states

(1) The number of the plate is the Arndt-Bruckmann series is 650.

that this is one of the most valuable originals of the end of the fourth century B. C., that has come down to us. He is naturally struck by the thing that comes to the mind of everyone familiar with Greek art who observes this statuette for the first time,—its resemblance to the statue of Agias at Delphi, attributed to Lysippus.

Great as this resemblance is, it is really, on a close analysis, only superficial, and is based largely on the pose. The shape of the head is different, and the treatment of the muscles of the body shows another influence at work, as I shall try to show. Nevertheless a comparison of its proportions with those of the Agias will be found convenient. It is only fair to say, however, that it should be borne in mind that there is a modern group of scholars who deny the Agias to Lysippus (2), and indeed it is hard to believe that it and the "Apoxyomenos" (or "Youth scraping himself") in the Vatican, usually assigned to Lysippus, can go back to originals by the same hand.

In order to convince ourselves that the inspiration for this little figure must be sought from a far different source than Lysippus, we must consider the pose, and the treatment of details. We must also consult the ancient literary sources concerning the style of this sculptor, (seeing that there is so much dispute about the Agias) and see if our youth exhibits peculiarities listed by these authorities. Furthermore, we must attempt a reconstruction of the statuette, to determine its original height, in order to find the canon of proportions employed, and see if it is that of Polyclitus, or that of Lysippus.

(2) The most recent publication on this subject known to me is by H. Philippart, in the *Revue Belge de Philologie et d'Histoire*, vol. III, 1924, pp. 1-12. I wish to thank M. Philippart for courteously sending me a copy of his article, which I should not otherwise have seen. The most authoritative statement of the group denying the Agias to Lysippus will be in the dissertation on this sculptor, shortly to appear, by Prof. Franklin P. Johnson of the University of Illinois.





The preserved height of our figure is .477 m., or about  $18\frac{3}{8}$  inches. In order to obtain the approximate original height, it will be necessary to determine the length of the legs below the knees, which are missing. By applying the usual ratio, we obtain as a result an approximate measurement of about .665 m., or roughly  $26\frac{1}{4}$  inches. It must be borne in mind that this measurement does not pretend to be accurate, but provides us with a rough figure to work with.

The difference between the canons of Polyclitus and Lysippus lies in the pro-

portions of the body, those of the former sculptor being more massive and heavy, and especially in the ratio of the head to the total height. In the canon of Polyclitus it is roughly one seventh of the whole; in that of Lysippus, the head is smaller and more compact, being about one eighth. A measurement of the size of the head of our youth, when divided into the height obtained above, gives us a result of a little less than a seventh, but nearer that figure than an eighth. We may therefore be safe in saying that the canon adhered to by the sculptor is

closer to the standard of Polyclitus than to that of Lysippus.

Let us now see what further differences we may note by a comparison of this statuette with the stylistic evidence afforded by the testimony of the ancient literary sources. Our principal aid in this investigation is the elder Pliny, who, as is well known, devoted a portion of his treatise on Natural History to a discussion of the history of art, and who, though himself not a very reliable critic, nevertheless preserves the traditions handed down by earlier writers. From him we learn that Lysippus began his career by working in a bronze foundry, and that his statues were exclusively in that material. "He is said," he continues, "to have done much to advance the art of sculpture by his careful treatment of the hair, and by making the head smaller and the body more slender and firmly knit than other sculptors, thus imparting to his figures an appearance of greater height." He also speaks of "the extreme delicacy of his work, even in the smallest details," as its most individual feature (3).

An examination of this statuette, and a comparison with the above statements, will convince the examiner that entirely different forces are at work. In the first place it is obvious that this is the work of a master in marble technique, who employed that medium from choice. It cannot therefore be an original of a man who worked exclusively in bronze, though there is nothing so far to prevent its being a fine contemporary copy of a bronze original. But when we come to a comparison of it with the remark of Pliny regarding the "careful treatment of the hair" by Lysippus, we see at once an entirely different influence at work. For so far from being painstakingly worked out, the hair is most impressionistically and roughly blocked out of the marble. Nor is the body "firmly knit"

as we understand the bodies of Lysippus's statues to have been. In the case of the Apoxyomenos, and also of the Agias, there is a dry effect, almost as if the skin were tightly stretched over the muscles, and there were no intervening layer of flesh. In this figure this effect is distinctly absent: the muscles are well clothed with flesh, and the texture of the surface is warm, and softer than on the statues assigned to Lysippus. Details tend to be impressionistically rendered throughout, and certainly, where shown, are not emphasized.

We can therefore say with truth that the sculptor was not working entirely under the influence of Lysippus. What school does show the most influence? To this question there can be but one answer,—that of Praxiteles. Let us now take up the points of resemblance between this statuette and the work of that master.

First of all, there is the pose. In the projecting right hip, and the curve of the median line, we are at once reminded of the "rhythmic curve" so common and peculiar to this school. The more one looks at this figure the more pronounced does that curve become. This is a pose of indolence and rest—the figures attributed to Lysippus give rather an impression of energy and alertness.

In the second place there is the treatment of the hair. This is absolutely characteristic of Praxiteles and his followers, and is best shown on the Hermes, where the hair is very roughly blocked out, and, for a female example, the well-known "Bartlett Aphrodite" in Boston, now almost universally believed to have been made by an immediate pupil, if not by the master himself.

Thirdly, the rendering of the flesh, soft, warm, and pliable, without being womanish, and the impressionism shown in the treatment of the muscles, reminds us of many of the works assigned to Praxiteles.

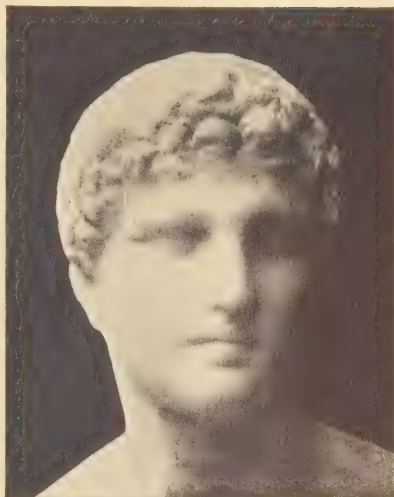
There is, however, one rather impor-

(3) The above translations will be found in H. Stuart Jones's *Ancient Writers on Greek Sculpture*.

tant difference between this figure and this school of sculpture, and that is in the shape of the head, and the expression. Praxiteles's heads are long and narrow: the expression, due to the downcast eyes, is dreamy and contemplative. This head is distinctly squarer than the Praxitelean type, while the eyes look directly to the front. The expression is alert, and fixed on a point, without any of the intensity characteristic of the third great fourth-century sculptor — Scopas — and in this detail recalls Lysippus.

We have, then, a statuette made by a highly skilled worker in marble, very much under the influence of Praxiteles, and, to a lesser degree, Lysippus,— in other words, an eclectic work of art, where the artist is consciously adopting characteristics of different schools to create the thing he has in mind. This eclectic style is typical of the period after Alexander the Great, known as the Hellenistic age, which may be said to begin at about 323 B. C., and continue until the Roman conquest of Greece in 146 B. C.

The sculpture of this era has been best studied by the late English scholar, Guy Dickins, whose untimely death on the field of honor in 1916 was an irreparable loss to the study of Greek art. He shows that the tide of creative art shifted at this time from Greece proper to Asia Minor and the Eastern Mediterranean lands, and divides the sculpture into three schools — Pergamum, Rhodes, and Alexandria. Of these three, Rhodes, unconquered by Alexander, and a wealthy, independent city state till absorbed by Rome, preserved longest and in greatest purity the standards of the great age of Greek art, Pergamum and Alexandria being both subject to new influences. It is, therefore, to Rhodes that we must probably look as the place where this statuette was probably made. Furthermore the close proximity of Rhodes to Knidos, the alleged place, tends rather to support and confirm, rather than



HEAD OF MARBLE STATUETTE  
OF A YOUTH

Greek IVth cen.

deny, this theory.

In conclusion, a word as to the exact date of this beautiful little figure. It must belong early in the Hellenistic epoch — at a time when the influence of the great masters of fourth century sculpture was living and not academic — when some of them, like Lysippus, may still have been alive, and when those who had died were not more than a generation removed. In other words, it is certain that it must be placed in the end of that century — it is too near to the spirit of the great age of Greek art to be put any later.

Stephen B. Luce

### A PAINTING

By Andrea di Giusto

THERE probably has never been a period in which painting played so large a part as in the Italian Renaissance. Artists of all degrees of skill strove to satisfy the demand for their work, the lesser talented not hesitating to be influenced by, if not directly working in, the manner of the greater genius. But the chief thing to note is that the general average was of a high order and



most expressive of the period, and many of the works of the great artists are a part of the world's cherished heritage today.

To the group of lesser talented painters belonged Andrea di Giusto di Mangini who signed himself, on one example of his work at least, as Andreas de Florentia. When he was born we do not know at present, but documentary evidence exists which shows him working with various artists as assistant, for example in Florence with Bicci di Lorenzo in 1424, and in 1427 at Pisa with Masaccio. He died September 2, 1455. As an eclectic he doubtless picked up many points from both of these artists and also from Lorenzo Monaco and Fra Angelico, whose styles attracted him. This influence of other men is shown in his independent work such as his frescoes in the cathedral at Prato and the painting now in the Jarves Collection at New Haven. It is also to be seen in a panel by him in the Museum which was bought with the Museum Appropriation in 1918.

The painting shows the Madonna and Child with Saints Francis, Anthony, John the Baptist, and Zenobio. It is rich in color and decorative in quality. The Virgin has a white head-veil and undergarment with embroidered band at neck. Over the latter she wears a blue mantle. Following the lead of Fra Angelico and others, the artist uses solid gold nimbi or haloes behind the heads of all the figures, that behind the head of the Christ Child being accented with its rich red cross. A debt to earlier artists is also seen in the stone throne on which the Madonna sits, which in some ways suggests the remote influence of the miniaturists in its line and perspective. The gold background and the stamped ornament on the nimbi increase the decorative merit of the panel, and show continued emphasis on characteristic features of the Sienese school. The Madonna holds a flower in her right hand, while her left supports the standing undraped figure of the Christ Child. The graceful scroll in



MADONNA AND CHILD WITH SAINTS

by Andrea di Giusto

Museum Appropriation, 1918

his left hand bears the words "Ego Sum." The panel is 37 inches high by 22½ inches wide, and came from the Stefano Bardini Collection. In the Bardini sale in New York in 1918, this picture was attributed to Masaccio, but it is by no means strong enough to be by that master. In it is none of Masaccio's mastery of space, dramatic action or treatment of light and shade, while the composition is the usual formal one seen in so many of the early paintings.

The time has long since past by when superior works of the great masters may be secured, even at very large prices. For that reason the lesser men are now receiving the attention of the critics and art world in general. These may well be studied if for no other reasons than as preparation for the appreciation of those treasures of art which make the European museums so rich, and because they show how wide-spread was the art-interest of the Italian Renaissance. Even



LA PREMIÈRE CLASSE

Gift of Mrs. Gustav Radeke, 1921

by Honoré Daumier

in very ordinary work there is a knowledge of composition, a sense of the decoration, an appreciation of religious expression, a power of drawing, and a richness of color which emphasize the technical superiority of the period in general over our own.

#### WORK BY DAUMIER

**B**ROADLY speaking, artists, because of their temperament and work, may be divided into two groups, those who present the artistic expression of their own day and those who both express their own time and have a tremendous appeal to the modern world. This latter group are epoch-makers in the history of art. Some of these are easy to classify, while others like Daumier defy classification. One may study him as painter, caricaturist, lithographer, draughtsman, sculptor and humorist and find him strikingly individual and equally successful in each. Through recent fortunate gifts the Museum is able to show Daumier in exceptional examples in the

fields of painting, drawing and lithography.

In 1921 Mrs. Gustav Radeke gave to the Museum Daumier's painting, "La Première Classe", and in 1922 his drawing "Les Amateurs de Peinture." A group of his lithographs as published in "Le Charivari" was also added in 1921. Honoré Daumier belongs to a very limited group of geniuses whose arraignment of the foibles of their day remains almost as interesting today as when the work was first done. He was born at Marseilles on February 26, 1808, and was an active lithographer by the time he was twenty-one. Because of the caustic irony of his political cartoons he served six months in prison. Then followed series after series of drawings, biting in their sarcasm, yet full of understanding of the tragedy that comes to many of the human family. He was pitiless in his attacks on oppression and political greed. The lithographs at the Museum illustrate this phase of his artistic genius very well. The paper in

which most of his lithographs appeared, "Le Charivari", was a daily founded in 1832, and for years his humor, now grave, now gay, biting or gentle, was a feature which lent distinction to its pages.

The drawing is an exceptional one in wash and line, black and white. Its title is "The Amateurs of Painting." It was formerly in the Edgar Degas collection, and sold at auction after his death at the Hotel Drouet in Paris in 1919. There have always been amusing characters at auction rooms and exhibitions, who lend themselves to the pen of a caricaturist. Daumier in this respect preserves the type in France, as Leech and Rowlandson have done in England.



THE AMATEURS OF PAINTING  
by Honoré Daumier  
Gift of Mrs. Gustav Radeke, 1922

His drawings of this kind are strong portraits, especially the one under discussion, and in them the artist is at his best, the artist, patron, and novice in the world of art, each receiving like attention from his witty pen.

The painting, "La Première Classe", is small in size, being  $7\frac{1}{2} \times 10\frac{1}{2}$  inches, but in quality it is one of the artist's best. Railroad travel in Daumier's day must have been more trying, but with as varied types of passengers as are seen today. Certainly the artist found in all three classes material which fascinated him, for there exist paintings of each.

The example in the Museum shows the drowsy ladies in their warm cloaks, their escort passing the time as pleasantly as possible, while the man nearest the window, seen in profile, is true to type and finds amusement in the passing scenery. The entire group is treated with a gentle humor, which savors little of satire, and the panel is painted in oil with a strength of color rarely seen in Daumier's work. It is a tribute to his keen observation and a fine example of his technique. Such work as this justifies the high position which Daumier holds in the art world today.

L. E. R.

#### ACCESSIONS AND GIFTS

December 15, 1924 to March 15, 1925

##### *Costume*

Fan, Chinese, 19th century. Gift of Mrs. Frank Horr.

##### *Drawing*

"Portrait of Achille de Silly," pencil and sanguine, School of Clouet, French, 16th century. Gift of Mrs. Gustav Radeke.

##### *Jewelry*

Gold watch, English, 18th century, made by John Harrison. Gift of Mr. Henry A. Greene.

##### *Lace*

Six pieces of lace, Binche, Mechlin, Point de France, Valenciennes, Point d'Alencon. Museum Appropriation.

Collar and cuff set, polychrome silk lace, modern Venetian. Gift of Mrs. Charles Otis Read.

One piece of Honiton lace, English, about 1825. Gift of Mrs. Charles Richmond.

##### *Metalwork*

Three iron teapots and a tripod stand, Chinese, 19th century. Gift of Mrs. Seth Brownell.

##### *Numismatics*

Bronze medal: "To Commemorate the Opening of the Leeds University," English, 1908. Gift of Mrs. Frank Livermore Pierce.



Collection of one thousand, nine hundred and sixty-eight coins and medals, eleven paper bills, one seal, American, European and Oriental. Bequest of Mr. Scott A. Smith.

#### *Paintings*

"Outposts," by Allen Tucker. Gift of Mrs. Arthur P. Hunt.

"A Spanish Mother," by Maurice Fromkes. Gift of Mrs. Stephen O. Metcalf.

"Martyrdom of Saints," Italian, Umbro-Florentine School, 16th century. Museum Appropriation.

"Outskirts of a North African Town," by Marcus Waterman. Gift of Mrs. Gustav Radeke.

"Near Lake Quinsigamond, Worcester, Mass., by Edward M. Bannister. Gift of Hon. Walter E. Vincent.

#### *Prints*

Wood block color print, Chinese, 17th century. Gift of Mrs. Gustav Radeke.

#### *Sculpture*

Four clay figurines: horse, two seated musicians and a dancer, Chinese, T'ang Dynasty, 618-907 A. D. Gift of Mr. Houghton P. Metcalf.

Old Empire portrait head, wood carving, Egyptian, 5th Dynasty. Museum Appropriation.

"Crouching Woman," bronze relief, by Albert Henry Atkins. Gift of Miss Ellen D. Sharpe.

#### *Silver*

Cream jug, made by Saunders Pitman, 1732-1804, Providence, R. I. Gift of Mr. William T. Aldrich.

#### *Textiles*

Printed cotton, showing scene in the Mexican War with General Zachary Taylor, American, early 19th century. Gift of Miss Molly Nye Gammons.

Quilting, portion of woolen bed-cover, made in Portsmouth, R. I., about 1820. Museum Appropriation.

#### EXHIBITIONS FROM

December 31st, 1924, to March 31st, 1925

December 30th — January 26th: Greek

and Roman Art. Indian and Paisley Shawls.

January 30th — February 12th: Work of the American Institute of Architects, Rhode Island Chapter.

February 17th — March 1st: Work by the Society of Arts and Crafts in Boston; Jewelry and Studies by William E. Brigham.

March 4th — March 25th: Paintings made in Spain by Maurice Fromkes.

March 26th — March 31st: Chinese Paintings of Birds and Flowers from the collections of Mr. Theodore Francis Green and the Museum.

#### THE LIBRARY

Among the additions to the Library since January 1, 1925, are the following:

Altman, B. and Company — Collection of antique carpets.

Audsley, G. A. and Bowes, J. L. — Ceramic art of Japan. 1881.

Bahr, A. W. — Old Chinese porcelain. 1911.

Barber, Edwin Atlee — Ceramic collectors' glossary. 1914.

Brinkley, F. ed. — Japan, described and illustrated by the Japanese. 10 v. 1897.

Calder, Charles A. — Rhode Island pewterers. 1924.

Chastel, Alberic Du — Syracuse, ses monnaies d'argent et d'or. n. d.

Davies, Randall — Chats on old English drawings. n. d.

Evans, A. J. — Syracusan medallions and their engravers. 1891.

Forrer, L. — Notes sur les signatures de Graveurs sur les monnaies Grecques. 1906.

Fritze, H. von and Gaebler, Hugo — Nomisma. Nos. 8, 9. 1913-14.

Gardner, Percy — History of ancient coinage. 1918.

Geffroy, Gustave — Claude Monet. 1922.

Goodwin, P. L. and Milliken, H. O. — French provincial architecture. 1924.

Gulland, W. G. — Chinese porcelain. 2 v. 1902.

Hands, A. W. — Coins of Magna Graecia. 1909.

Head, Barclay V. — Catalogue of Greek coins in the British museum. 1889. — Catalogue of the Greek coins of Ionia. — *Historia Numorum*. 1887.

Hill, G. F. — Coins of ancient Sicily. 1903.

Imhoof-Blumer, F. and Gardner, Percy — Numismatic commentary on Pausanias 1885-7.

Kerfoot, J. B. — American pewter. 1924.

King, Georgiana Goddard — Pre-Romanesque churches of Spain. 1924.

Lehnert, Georg — *Das Kunstgewerbe*. 3 v. n. d.

MacDonald, George — Catalogue of Greek coins in the Huntlerian collection, 2 v. 1899.

Macquoid, Percy and Edwards, Ralph — Dictionary of English furniture. 3 v. (v. 1).

Metropolitan museum of art, New York — American silver of the XVII and XVIII centuries. (Clearwater collection).

Murdock, K. B. — Portraits of Increase Mather. 1924.

New York Historical Society — Catalogue of gold and silver jewelry and related objects (Egyptian antiquities, No. 1-160). 1924.

Pach, Walter — Masters of modern art. 1924.

Roses, Max — Art in Flanders. 1924.

Sargent, Walter — Enjoyment and use of color. 1923.

Seeger, Georg — *Peter Vischer der jüngere*. 1897.

Smith, William, ed. — Dictionary of Greek and Roman biography and mythology. 3 v. 1849.

Tipping, H. Avray — English furniture of the cabriole period. n. d.

Tostain, Charles — *Tapiserie broderie de la Reine Mathilde*. n. d.

Wroth, Warwick — Catalogue of the Greek coins of Mysia. 1892.

A notable recent gift is that of the numismatic library of Mr. Henry A. Greene, a part of which is listed above.

Among others who have generously assisted in the growth of the Library since April 1, 1924, are the following:— an anonymous friend, B. Altman & Co., Mrs. William C. Baker, Mr. William E. Brigham, Miss Idelette Carpenter, Mr. Theodore Francis Green, Mr. John S. Holbrook, Kleinberger Galleries, Mr. C. T. Loo, Mrs. Houghton P. Metcalf, Mrs. Jesse H. Metcalf, Mr. A. E. M. Paff, Mrs. Gustav Radeke, Miss Margaret Richards, Mr. L. Earle Rowe, Mr. Henry D. Sharpe, Mrs. Frank H. Swan, Miss Abby F. Taft.

### STORY HOURS FOR CHILDREN

Continuing the practice of other years, the School of Design has offered a series of illustrated Story Hours for children and their friends. These have been given by Mrs. Mary Shakespeare Puech, and the subjects were "A Florentine Jeweler" and "A Quaker Boy Who Became a Great Artist". The first dealt with the fascinating story of Benvenuto Cellini and his times, and the second with Benjamin West and Old Philadelphia. Mrs. Puech's Story Hours are looked forward to each year as an important and attractive part of the educational work.

In addition to these two Story Hours, the Museum arranged a special feature in the form of a motion picture, "Vasantasena", which was jointly produced by Pratt Institute and the Metropolitan Museum of Art.

### PUBLIC LECTURES

The Public Lectures for the season of 1924-5 have been three in number and each has been of unusual interest, attracting large audiences. The first was given by Mr. A. R. Powys, Secretary of the Society for the Protection of Ancient Buildings in England, who spoke on "Folk Architecture of Old England". The second was given by Mr. Homer Saint-Gaudens, Director of the Department of Fine Arts at Carnegie Institute, Pittsburgh, who, out of his large experi-

ence in personal contact with European artists, discussed "Modern European Art" and those who have produced it. The third lecture was given by Dr. George A. Reisner, the head of the Harvard University-Boston Museum of Fine Arts Expedition in Egypt, and one of the most successful excavators in the field. Dr. Reisner has lectured before under the auspices of the School of Design, and a large audience greeted him as he discussed his recent discoveries in Egypt.

#### NOTES ON THE SCHOOL

An interesting exhibition of current School work has just been held in the Autotype Room. This exhibition, representing all the departments, was gotten together and mounted for the Annual Conference of the Eastern Arts Association to be held in Springfield the middle of April. Although limited to thirty-nine mounts, it was significant as a survey of what the departments are doing. In fact, its very compactness and uniformity of presentation made it more easy to grasp than the large Annual

Exhibition in June. The students were especially interested in it, coming during the School year and being close at hand.

It is perhaps not generally realized what the School is doing in the way of these current exhibitions. Last summer an exhibition of the Architectural Department was sent abroad to a large international conference on architectural education in England; just before the opening of School, a very small but carefully chosen exhibit was hung in the vestibule of the Hospital Trust Company for a week; and in October, an exhibition of student's summer work was shown in the Autotype Room. In addition, a large travelling exhibit is now making the circuit of the country, under the auspices of the American Federation of Arts.

Summer work in Europe, with the inspiration and broadening influence of museums and classwork, is becoming more usual with our instructors and students. This year Miss Nancy Jones of the Drawing and Painting Department will attend the three months' School in Fontainebleau, France. Miss Helen



SUMMER

Bequest of Isaac C. Bates, 1913

By Frank W. Benson



Anderson, who graduated five years ago, is expected to join her. Gino Conti, who has been painting in Paris this winter, will also be there. Edward Dubuque, who was there last summer, reports that it was the most beneficial part of his year abroad. He, too, hopes to return to Paris to carry out a commission in the Fall.

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*The Bulletin of the  
Rhode Island School of Design  
Providence*

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All communications should be addressed to the  
General Editor, Mr. L. Earle Rowe

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#### ADMISSIONS

**HOURS OF OPENING.** The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

#### PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

#### PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several department, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

#### COPYING

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

#### LIBRARY

The Library contains 5,845 volumes, 16,850 mounted photographs and reproductions, 3,861 lantern slides, and about 3,540 postcards. During the months of June, July and August the library is closed.

# Bulletin of the Rhode Island School of Design

*Issued Quarterly*

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JULY, 1925

No. 3



TERRACOTTA STATUETTE OF A HORSE

Chinese, T'ang Dynasty

Gift of Mr. Houghton P. Metcalf, 1925

Entered as second-class matter, January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912.

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## CHINESE TOMB FIGURINES

IT IS due in no small measure to mankind's insistent hope of a future life that we are able to realize the life of past civilizations. It is in the tombs of the dead that we have come closest to the daily life of long vanished peoples. With his innate passion for symbolism, with his profound emotional credulity in the potency of material objects, man, with childlike simplicity, has placed in the grave beside his revered dead all things which ministered to their use or pleasure while alive,—food, weapons, slaves and wives. In early barbaric epochs, actual inhumation of living beings was common with the burial of noted personages. But as civilization advanced, for both practical and humane reasons, replicas, generally in miniature, inevitably replaced this sacrifice. That the soul might be companioned in its new life, we have plastic representations of servants, retainers and favorites. Of various materials in different places and times, in China of the Han and T'ang dynasties, they were modelled in clay with a realism and artistic skill that gives them honored place in museums of art.

With the addition, through the generosity of Mr. Houghton P. Metcalf, of an unusually fine saddled horse, two seated musicians, and a female dancer, the Rhode Island School of Design now has an interesting group of T'ang figurines. The group at large is made of soft fine clay, creamy white, light buff or pink, and the pieces are, with two exceptions, unglazed, showing traces of red and other pigments.

The newly acquired figures are all of the unglazed variety. Of these the most striking,—the piece which, in fact, crowns the Museum's collection,—is the saddled horse. It is magnificent and charming — surprising adjectives to use conjunctively, but in this case excusable. Spirited and proud, he stands with arched neck, his left forefoot pawing the air, his long saddle-cloth swerving out on each

side like lifting wings. The hair of the mane is indicated by incised lines, as is the hair of the erect bobbed tail, and an incised hatching decorates the long saddle-cloth. The filbert-shaped tassels or ornaments of the harness are carefully modelled in relief. The horse stands  $12\frac{3}{4}$  inches high upon a flat rectangular base. The fine creamy clay of which it is made shows traces of red pigment on the saddle, harness, mouth, eyes, ears and nostrils, and of green on the saddle cloth. While the short body, with its long legs and large feet, does not have the grace of certain small bronze horses left us by the Greeks, it has amazing vitality. It is wholly convincing and instinct with intelligence. Magnificent in its energy and bigness of conception, it charms us by its fragile delicacy and delightful individuality. It might well be the portrait of the favorite mount of the inmate of the tomb in which it was found. The exact locality of the tomb is not known to us, but the figurine's type seems to indicate the region of Ho-nan.

The Chinese of the T'ang Dynasty were horse-lovers, and both animals and riders are frequently represented in the tomb figures. The Museum possesses a figure of a woman on horseback,  $11\frac{3}{4}$  inches high. The horse is a stodgy and humdrum hack compared to the splendid animal described above, but the horse and rider together are rather captivating. The straight-backed little horsewoman is seated so firmly, and her round face is so primly self-assured, that she rides irresistibly into our hearts. The figurine is nicely modelled in fine white clay with traces of white pigment on the horse and red in his nostrils, mouth and eyes, and there is considerable red pigment still remaining on the rider's skirt and a little green on her bodice.

Somewhat similar in type to the horsewoman is the female dancer in Mr. Metcalf's recent gift, who stands with upraised right hand, with body bent forward, left foot advanced, looped scarfs in her hands. She is slender and





TERRACOTTA STATUETTES OF MUSICIANS

Chinese, T'ang Dynasty

Gift of Mr. Houghton P. Metcalf, 1925

graceful, her head rather large with hair done high in two coiled knots. Of clay of a pinkish tone, her robe shows a good deal of red coloring, and there is a little red on her lips. Another dancer in the collection, whose long sleeves completely hide her hands, has her eyes and eyebrows pencilled with black.

Much care and thought seems to have been given to the proper amusements of the departed soul, and if tomb figures are indicative of contemporary tastes, music and dancing were favored forms of entertainment. Besides the little swaying figures of dancing girls, we have musicians sedulously twanging or blowing their tiny instruments. The two seated musicians in the recent gift, one playing a lute, the other blowing daintily upon a pipe, are only  $5\frac{3}{4}$  inches high, but are modelled with extreme nicety. Their dress places them in the eighth century. The long robes, striped with red, ripple pleasantly about them upon the flat rectangular bases on which they kneel; the little caps are perched jauntily on their heads. They sit rather precisely, with an air of aloof constraint.

Very charming is the standing figure of a woman,  $10\frac{3}{8}$  inches high, with hair done like the dancer in two looped erections. She wears a simple short-sleeved gown with round neck and hip girdle tied in front. Of white unglazed clay, there are traces of red pigment on the gown, black on the hair and white on the flesh.

A female figurine of a different type,  $10\frac{1}{8}$  inches high, is made of pink clay. The columnar skirt is glazed red-brown, and the hands hidden under a glazed green scarf. Neck, arms and bodice are covered with transparent glaze, and there are traces of black paint on the hair which is piled in a careless knot on top of her head. As companion she has the standing figure of a man,  $12\frac{3}{4}$  inches high, wearing a close-fitting coat, glazed green and red-brown.

The Museum Collection contains also several male figurines without glaze, one of a trader with strikingly Semitic cast of features, his flesh colored pink, and his red garments of Western cut. A grotesque figure of a corpulent dwarf, and a too tall figure of a man in a scholar's cap and a gown with long sleeves which lie in

folds on his arms, each show suggestions of portraiture.

Undoubtedly in their tomb figures, the Chinese of these early dynasties sought to represent with all possible accuracy those objects and personages with which the dead had been associated in life and hoped to be associated in the life beyond the grave. In these little figurines, whose very unpretentiousness seems an earnest of their sincerity, we may commune with a remote people who delighted in the refinements of civilized life when Europe warred and struggled through the Dark Ages of semi-barbarism.

M. A. B.

#### AN "EVE" ATTRIBUTED TO PETER VISCHER THE YOUNGER

IN THE sculpture collections of the Museum is a bronze statuette<sup>1</sup> which, although unsigned, may on grounds of style be ascribed with considerable probability to Peter Vischer the Younger of Nuremberg. It was acquired through Museum Appropriation supplemented by gift of friends, in 1920, from a London source, earlier provenance being unknown.

The undraped, youthful, female figure stands on a small circular base, in the familiar pose of flexed knee which was a part of the classical inheritance of the Renaissance. This pose always opens up interesting possibilities in body-curves; and when, as here, the inequality in weight distribution is not exaggerated, it seems natural and unforced. The body inclines slightly forward, the right hand holding what looks like an olive shoot with leaves and fruit. The general effect of proportion is that of extreme slenderness and elongation — an effect, however, more apparent than real; for the arms and legs are actually rather substantial, and the head is 7.6 of the total height — whereas the so-called "Nuremberg Madonna", which modern critics are inclined to ascribe to Peter

Vischer the Younger, is more than 8 head-lengths high. Though slender, the torso is not angular, but is modelled with exceptional softness and strength — the same distinctive modelling being evident in the expressive hands and feet. The head is small and fine, with wavy locks falling over the neck; the hair on the head itself being treated *en masse*, with few incised lines. The face is not especially individualistic, but rather after the general type of the Early Renaissance, — with its pensively mild expression, oval outline, high rounded forehead and large eyes. Typical of the period, also, are the rather large hands, with their long delicate fingers. The decorative effect of the whole is heightened by the soft dark-grey tone of the bronze, with golden glints. In general, the figure aligns itself with a fairly large group of similar small bronzes dating from the Renaissance, not a few of which have the same name, "Eve", which our figure bears — by courtesy of tradition rather than by inscription. It differs from them, however, in the absence of the conventional attribute of the apple<sup>2</sup>, in its freedom from self-consciousness of pose, and, most significantly, on the technical side, in its exceptionally fine modelling of torso and careful working-out of details in hands and feet and hair. It is this notable superiority of technique, together with certain individual points of style which are regarded as characteristic traits, that seems to offer a reasonable basis for the attribution to Peter Vischer the Younger.

The importance of Nuremberg in the history of mediaeval bronze sculpture is largely due to the Vischer family, who lived and worked there through three generations, and whose famous foundry ran without interruption from its opening in 1489 until forty years later, by which time marble had become popular.

(2) Cf. a statuette ascribed by Dr. Bode to Peter the Younger, which holds an apple in each hand: "The Collection of Oscar Hainauer," by Wilhelm Bode, Berlin, 1897; pp. 24 & 75.

(1) 23¼ inches high.

Father and sons worked together here on the many pieces which, either through signature or trade-mark or merely on grounds of style, have been ascribed to them; but we have the word of an early

the outstanding figure in the group. Born in 1487, he apparently received the usual schooling and served his four years of apprenticeship to his father; and in May, 1507, set out on his *Wanderjahr*.



BRONZE STATUETTE OF EVE

German, XVI cen.

attributed to Peter Vischer the Younger  
Gift of several friends, 1920

German writer that the second son, Peter the Younger, "excelled his father and brother[s] in art"; and the result of critical studies in modern years has been more and more to recognize him as

Interesting circumstances enable us to know more about the latter than ordinarily we could hope to do. It happened that he was given a commission by a certain patron of the fine arts in Nurem-



berg to circulate throughout northern Italy a book rather famous in its day, the "Universal History" of Dr. Hartmann Schedel, which the artists Michael Wolgemut and Wilhelm Pleydenwuff had illustrated with illuminations and woodcuts; and from the bookseller's accounts recorded in Nuremberg we are able to trace Vischer's journey through the more important centres of the early north Italian Renaissance — through Como, Milan, Certosa di Pavia and Genoa; where he had opportunities to learn the principles of anatomy and proportion from the works of artists such as Leonardo da Vinci and Andrea Sansovino, and to study Renaissance architectural design and ornament in cathedrals such as the one then in process of erection at Como. Returning to Nuremberg, possibly by way of Verona and Venice, in 1508, he devoted himself to carrying out the new artistic ideals of the Early Renaissance in both the pieces produced in collaboration with the other members of his family and in his own work. On the masterpiece of the Vischer House, the Monument of St. Sebald, he is reputed to have done the largest part; and the original designs for this were radically altered, we know, under his direction. We may suppose that many of his own works were small bronzes, such as were so popular in Italy in the 16th century — statuettes of various sorts, inkstands, candelabra, plaques and medals; and this inference is supported by the story that when, shortly before his death, there was a possibility of his being called to serve as cannon-founder for Duke Albrecht of Prussia, he failed to receive the appointment because he was a maker of "monuments and statuettes . . . and too delicate a craftsman" for casting cannon. Twice he presented a work for the rank of Meister in the Guild of Bronzsmiths, but on both occasions was rejected — whether because of his previous marriage or for having broken some other rule of the extremely intricate and rigid Guild Law, we do not know —

and not long before his death, at the age of forty, he became Meister in the Guild of Thimblemakers, instead. He died in the same year as his fellow-townsmen, Albrecht Dürer, in 1528.

Fine as the works of the Vischer House previous to 1508 had been, in the main they had followed the prevailing conventions of the time — late Gothic style, influenced by Flemish realism. For instance, in the sculptures of Adam Krafft, the intimate friend of Peter the Younger's father, we may see the characteristics of this style vividly portrayed: the short, square, gnome-like human figures with excessively large heads covered by masses of curling hair; stiff, unvaried pose; heavy disproportionate draperies whose first function was to conceal lack of anatomical knowledge and inability to model human forms. The immediate result of Peter the Younger's Italian journey was a reversal of all this. The squat Bavarian type of figure was discarded in favor of the taller, more slender, graceful Italian type; the human form was studied from both the basis of anatomical structure and of undraped contour, and the pose was varied. Draperies, no longer required to conceal faulty modelling, served rather, when used, to enhance by means of their soft, transparent folds the lines and movement underneath. Details were simplified and unified. From Peter the Younger's known works, we believe that he excelled in the use of the undraped form; that the pose of the bent knee was often employed by him; that his figures had small delicate heads and faces of an intelligent, or even intellectual, type (cf. the figure of St. Peter on the Monument of St. Sebald); and expressive hands and feet; that he relied on securing effectiveness through the perfection of detail and restraint of ornament. Judging from the figurines on the two bronze inkstands in the Ashmolean Museum at Oxford, which Dr. Seeger dates at about 1508 and 1518-23, respectively, he tended more and more to the use of a freer, less dramatic



MASQUERADE IN THE RIDOTTO AT VENICE

by Francesco Guardi (1712-1793)

Gift of Mrs. Jesse H. Metcalf, 1924

pose and to the expression of sentiment rather than sentimentality. In the religious unrest of his day, he, like his fellow-Nurembergers, Hans Sachs and Albrecht Dürer, sided with Luther; but religious evangelicism seems never to have restricted his art appreciation; he succeeded wholly in combining his native training with the inspiration which he received from Italy. Dr. Seeger<sup>1</sup> says, "He united in his women's figures German simplicity and German modesty with classic dignity and Italian beauty. He ennobled the Nuremberg type of woman". His work, then, was characterized by the three classical qualities of simplicity, beauty and good taste; interpreted with the freedom of the Renaissance and expressed with a technical perfection that included both unity of design and minutely exquisite finish of details.

Much of this is strikingly well illustrated by the statuette in question, and there is nothing noticeably at variance with it. The little figure is one whose charm increases on acquaintance, and it

testifies to a maker who not only had great technical skill, but who also entered very deeply into the classical spirit of the Early Renaissance. Although, when made, it must have been only a piece of *Kleinkunst*, one of many, it is noteworthy for us both on account of its intrinsic merit and because it is stylistically representative of a master whose known works are now rare.

C. M. M.

## A PAINTING BY GUARDI

IN "Art in America" for February 1914, Mr. George A. Simonson discusses "Some of Guardi's Paintings in America" (p. 89 sq.) and at the close of his article comments on the difficulty of keeping track of worthy Old Masters. He does so apropos of one of Guardi's paintings of a fete in the Ridotto at Venice, formerly in the Edouard Kann Collection and supposed to be in America, but with ownership unknown. Undoubtedly sooner or later this painting will come to light, but in the meantime another painting of the same subject and by the same painter has recently been given to the Museum by Mrs. Jesse H.

(1) "Peter Vischer der Jüngere," by Dr. Georg Seeger, Leipzig 1897; p. 137.

Metcalf. Previous to her purchase of it, the painting was in the collections of Count Stroganoff, Elia Volpi and James Warren Lane.

The painting is a small one measuring 12 $\frac{1}{4}$  inches high and 20 inches long. It represents a masquerade in the main hall of the Ridotto at Venice. This building was the palace of Marco Dandolo at San Moise, which was opened in 1638 as a public place of amusement by consent of the Venetian government. In 1768 the building was restored and enlarged after plans by Maccarucci. The main hall as seen in the painting was hung with stamped leather and was of good size. From it opened other rooms, the two showing being reserved for refreshments, the one for the sale of chocolate, coffee and tea, the other for the sale of wine, cheese, sausage and fruits. Ten large rooms on the side were also used for amusement purposes.

The main hall was used as a general promenade and for such parties as are represented. Here patricians and other masked citizens could be seen. Even women and youths were admitted, and here the whole spirit of Venice of the eighteenth century found expression. The Ridotto shared with the theatre and the carnival the honor of being the principal place of amusement, and its use as such lasted until November 27, 1774, when the Ridotto was closed as an amusement centre and given over to government offices.

The gay scene in the painting shows the festive crowd, some in fancy dress or in dominoes, the rich costumes showing under the black robes. In the left centre is a harlequin figure. The grayish-green tone of the painting, the touches of color on details of room and dress, the animation and life of the various groups, all combine to present a charming picture.

The Edouard Kann painting noted in the first of this article is illustrated in the

Gazette des Beaux-Arts for 1908, p. 498. There are striking similarities between this and the one in the museum, many of the figures and even the groups being the same. But there are also many differences, for in the Kann picture in place of the harlequin figure there is a masked lady in light dress, while in other cases the groups have changes of arrangement. This is quite natural, for the Ridotto was the subject chosen by Guardi for other paintings, notably two in the Museo Correr in Venice. Guardi was not the only artist who painted the Ridotto, for Pietro Longhi also painted the same subject. As Longhi died in 1762, his paintings of the Ridotto show the main salon before the changes were made after Maccarucci's plans, while Guardi's paintings show the newly decorated hall.

There were four artists who have made Venice of the eighteenth century live for us. They were Pietro Longhi, Rosalba Carriera, Canaletto and Guardi. Of these the gayest and most festive was Francesco Guardi. He was born in 1712 at Venice. His father came from the Tyrol and his mother from Vienna. His father, Domenico, was himself a painter of some distinction, but his talented son was far greater. His sister Cecilia married Giambattista Tiepolo, also a noted Venetian painter. Guardi studied under Canaletto, worked in Venice and also in England, and has left us a large number of notable drawings and paintings which grace many collections, both public and private. As an interpreter of Venetian life, color, and gaiety, Guardi was unsurpassed in his day. His better known works are his out-of-door studies of Venetian festivals and her noble structures bathed in that glorious light which seems peculiar to the city of St. Mark. His paintings of the Ridotto are worthy supplements to this series, showing his mastery of indoor lighting, and power to express the life of his day.

L. E. R.



# Bulletin of the Rhode Island School of Design

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PORTRAIT DRAWING                      School of Clouet, French 16th cen.  
Gift of Mrs. Gustav Radeke, 1925

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912

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A FRENCH SIXTEENTH CENTURY  
DRAWING

THERE are two sets of drawings which have been the delight of all who appreciate beautiful draughtsmanship. One is the superb set of portraits of the ladies and gentlemen in the court of Henry the VIIIth in England, by Hans Holbein, and the other is the series of similar portraits of the court of Francis 1st for which we may thank the Clouets and their anonymous followers. For the set by Holbein one must go to Windsor Castle, while a large group of the latter may be seen at the Musée Conde at Chantilly. There are however scattered examples of the French drawings in other museums and private collections both in Europe and America, but they appear on the market rather infrequently.

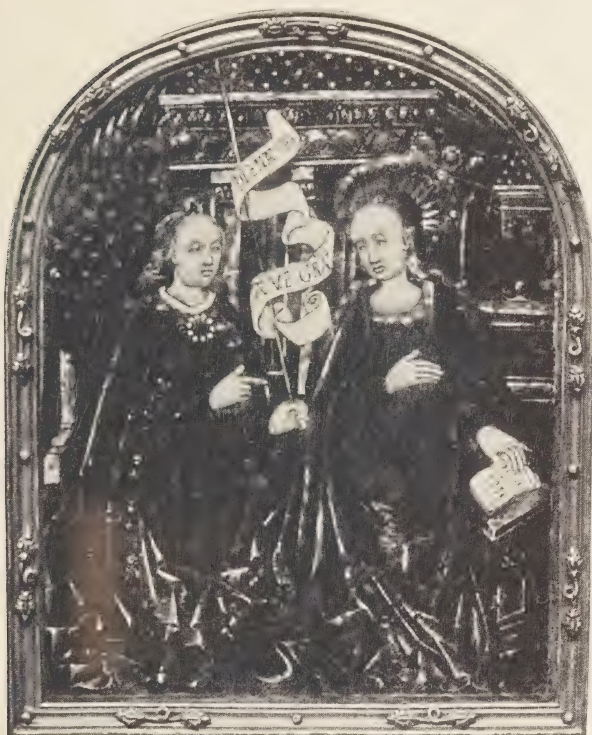
The Rhode Island School of Design has been fortunate in the acquisition of a good example of the Clouet school. It is said to be a portrait of Achille de Silly, Comte de La Roche, drawn in black and sanguine, and is the gift of Mrs. Gustav Radeke. The drawing is in excellent condition, and is in a contemporary frame, which gives it added interest. Among the critics who have seen and known the portrait are M. Moreau-Nelaton and Marquis de Biron. It came from the Eugene Kraemer Collection in Paris.

The name of the man is written on the back of the drawing and like all such inscriptions is to be accepted with reservations. If we assume the name to be correct we are brought in touch with a distinguished family whose chateau was at La Roche-Guyon in the Seine-et-Oise department near Mantes. This chateau is still in existence, is considered especially picturesque, and among other features is noted for its remarkable series of family portraits. Whether our drawing ever was in the collection is a question which cannot be answered. We can, however, determine with some certainty the part of the legend on the back which

is open to question, and that is the statement that the man portrayed was Comte de La Roche. The chateau came into the Silly family in 1474 with the marriage of Bertin de Silly and Marie de La Roche. Bertin de Silly was seigneur de Louray, and maitre d'hotel du roi. The next bearing the title was their son, Jacques de Silly. Then followed Charles de Silly, Louis de Silly who in 1527 married Anne de Laval, Henri, and finally Francois de Silly who was born in 1586. As he died without posterity, the title passed to the family of his wife. Thus the castle and chateau of La Roche-Guyon was in the hands of the de Silly family throughout the sixteenth century. While we question the right of Achille de Silly to the title of Comte de La Roche, he may well be a cadet. The history of La Roche-Guyon which is available does not mention any of the younger sons.

The class to which this charming portrait belongs was a popular one and was, as has been said by others, an outgrowth of the emphasis in the Renaissance on the individual. One of the reasons for the popularity of this type of art was the quickness with which it could be produced. Catherine de Medici is quoted as saying in one of her letters: "Let it be a chalk drawing so that it may be finished sooner." So expert did the artists become that the term *crayon français* has often been given to these drawings. Not the least interesting feature is the distinctly French note that exists in each. There are few essential details that escape the artist, who with his black and red chalk varies his stroke with extreme subtlety to give delicacy or strength, models with perfect ease the turn of a cheek or the soft surface of textile or feather, and so handles the conventional three-quarter face position that there is infinite variety and interest.

The question of the artist's name is an open one. For years this portrait was ascribed to Francois Clouet (1510-1572) known as "Janet the Younger." The



LIMOGES ENAMEL PLAQUE by Nardon Pénicaud, (16th cen.)  
Museum Appropriation, 1923

difficulty of knowing the correctness of this attribution lies in the fact that there are but three or four drawings in existence which may be said with certainty to be by Francois Clouet. The leading student of Clouet and his work, M. Moreau-Nelaton, with justice gives the portrait of Achilles de Silly to the unknown artist living at the time of Clouet who the most closely approaches his style. A problematical question of this nature is interesting but it does not affect the main point, that this drawing is a very fine example of French art of the 16th century.

L.E.R.

It is impossible to make people admire beautiful things, but if you begin by trying to comprehend them, you will find admiration and sympathy grow with comprehension.

Grant Allen.

#### A NARDON PÉNICAUD ENAMEL

TO THE Limoges enamels already in its collections the Museum added in 1923 a more significant example, formerly in the Paul Garnier Collection at Paris (Sale Catalogue, 1916, No. 56) and also published by J. J. Marquet de Vasselot, Curator of the Arts of the Middle Ages and the Renaissance at the Louvre, as one of the most characteristic pieces from the early 16th century atelier of Nardon Pénicaud.<sup>1</sup> The plaque is rectangular with rounded top; flat, rather than convex; and measures 5½ in. x 4½ in. inside the frame, which is of the usual sort — a narrow gilt moulding with small Gothic ornaments riveted on at

1 "Les Émaux Limousins de la fin du XV siècle et de la première partie du XVI," Paris, 1921; No. 103, pl. XXXIII.



intervals, within an outer wooden case covered with red velvet — and, also as usual, of later, perhaps 19th century, date.

The subject depicted is one of those most frequently occurring in the art of the period. Mary, clad in a reddish robe and blue mantle, kneels before a *prie-dieu* with an illuminated book, but half turns to look back toward Gabriel, who kneels to salute her "full of grace." The archangel is clad in a similar robe of bluish grey, with a blue mantle lined with green and richly bordered with varicolored enamel "cabochons." Behind him, his great blue wings, peacock-eyed and tipped with gold, arch upward above his head; and in his left hand he holds a golden sceptre with a white scroll floating, unattached, about it. Both figures have closed lips, the words appropriate to them being naively pictured for us — Gabriel's "AVE GRA[TIAE] PLENA" on his scroll, and Mary's "ECCE ANCILLA DOMINI FIAT MIHI SECUNDUM VERBUM TUUM GABRIEL" in Gothic minuscule on the open page of her Book of Hours. This grouping of the two is often found in the early Limoges enamels, as indeed in all 15th-16th century art — although, as it happens, it is not used in either of the other Annunciation scenes attributed to Nardon Pénicaut by M. Marquet de Vasselot (No. 99 and No. 111). Behind them are architectural forms — a high-backed throne, of neither Gothic nor Renaissance type, enamelled in yellowish-red with pilasters supporting a cornice studded with "cabochons"; and another piece of furniture of indeterminate nature. A dark blue sky thick with golden stars fills in the domed space above their heads. The two faces, having the violet tinge peculiar to this technique, are in the characteristic style of Nardon Pénicaut — rather full and heavy in the lower part; and with high, rounded foreheads, straight noses, small mouths. On the whole, though somewhat formal and ex-

pressionless, they are not unpleasing nor without a certain appropriateness: thus, the angel's shrewd gaze and Mary's "troubled" perplexity of countenance — whether actually intended by the artist, or merely the result of his inability to render greater vivacity of expression — are not unconvincing. The figures fill nearly all the available space, their heavily draped garments reaching to the lower margin of the picture, so that there is no room for the paved jewel-studded floor and the vase of lilies which are usual accessories of other enamels on this theme. That the setting represents an interior, however, is clearly indicated by the *prie-dieu* and the other furniture in the background; and from the end of the 14th century this was the accepted artistic tradition.<sup>2</sup> Gold touches up the high-lights on the furniture, the curling yellow hair of both figures, the folds of their garments, the rays of Mary's halo and the feathers of Gabriel's wings; and the whole picture is enclosed within a fine gold line.

The special variety of enamel work which this plaque illustrates appeared in Limoges — rather suddenly, for us — during the second half of the 15th century, evidently as one aspect of the renewal of interest in the arts and crafts following the interruption of the Hundred Years' War. In earlier times Limoges had been famous for three kinds of enamel work: cloisonné, champlevé, and translucent over gold or silver relief. The newer, painted technique may have developed from the latter two; but coincidence of date, and partly of material, suggests some connection with the art of enamelling on glass which originated in the 15th century at Murano, Italy. Although the process was sometimes varied in details, it remained essentially the same from its first appearance until, by the 18th century, it was relegated to

2 "L'Art Religieux de la Fin du Moyen Age en France," by Émile Mâle, Paris, 2nd ed. 1922; page 74.

the "making of snuff-boxes and coat buttons."<sup>3</sup> A comparatively thin plate of copper was coated with enamel — on both sides, in order to withstand unequal shrinkage and warping in firing. The "counter-enamel" in Nardon Pénicaud's plaques was of a darkish color, opaque; the enamel on the face, usually of white. Upon this latter the design was drawn in black, coated with the various colored enamels, and fired. The colors available were limited in range to a cobalt and a turquoise blue, two tones of yellow, browns, green, red, and black; but our plaque proves that, at least in the best examples, they might be of brilliant quality — the only real defect, from our point of view, being the lack of anything like a true flesh-tint among them, so that the faces and hands of figures were glazed with a manganese mixture which has an unpleasant greyish-violet tinge. The picture was then enriched with "cabochons" of vari-colored enamel, perhaps after the custom of adorning sacred images and paintings with actual gems; and gold was freely applied to touch up high-lights and details — more gold probably having been used than now appears, because of the disintegrating tendency of the borax used in this part of the process, so that there is an incidental possibility of signatures having in this way been lost. Although the general steps in the technique were therefore few, the difficulty and uncertainty of it were very great, owing to the necessity for repeated firings — these having been as many as fifteen, or even more, in the making of a single piece.

Both this method and its effect were in some ways not unlike the 15th century woodcuts and illuminated manuscripts of the Books of Hours which, as a matter of fact, served as one of the chief sources of the designs used; for the Limoges enamellers, even at their best, were not original artists so far as their drawings

were concerned, but copied freely from common sources and even from each other. Proprietary rights in art — even in its larger branches of painting and sculpture — were unrecognized in the Middle Ages; and artists were therefore restrained by no inhibitions, either legal or ethical, from copying designs as a whole or altering them to suit the space to be filled or the order of their patron. Another frequent source were the prints of Schöngauer, Dürer, and other German and Flemish masters; which began to be imported into France soon after the invention of the process of making them, in the late 15th century. Yet a third source for the designs may be found in the contemporary stage — the Mystery plays with their mediaeval dramatizations of Biblical characters and scenes. Details of pose and gesture, accessories defining or enriching a setting, which had thus been tried out on the stage and found to be effective, were retained by artists of the period and made permanent art traditions.<sup>2</sup> Although this source is doubtless less direct and less important than the other two, certainly there is a strong feeling of the theatrical in the scenes depicted on the early Limoges enamels. In common with all these various sources, the enamels also served a religious purpose — the teaching of ecclesiastical doctrines of the time; the smaller plaques, such as our example, perhaps being used in connection with the "baiser de paix" of the Missal ritual. This is in itself another reason why we find a limited number of subjects pictured on them over and over again.

From the rather large group of early 16th century Limoges enamellers whose names are recorded, Nardon Pénicaud has always stood out — possibly because more personal details of his life are known. Born not later than 1472, he seems to have lived all his life in Limoges, owning houses and vineyards, making donations to the poor, holding the office of tax collector, and being elected consul

3 "European Enamels," by Henry H. Cunyng-hame, London, 1906; chap. 7.

from one of the districts in 1513. He died in 1542-3, naming in his will three sons—one of whom is probably the Jean Pénicauud from whom several signed plaques exist. Only one piece signed by Nardon is known—the large “Calvary” in the Cluny Museum—which is dated April 1, 1503. On the stylistic basis of this plaque, M. Marquet de Vasselot attributes to him thirty-four of the enamels which he lists from the period covered approximately by the reigns of Charles VIII and Louis XII (1483-1515). Nardon Pénicauud’s work reflects the transitional spirit of this period in his use of architectural forms which are typical of neither Gothic nor Renaissance art, draperies with softer folds than the earlier Flemish models, and more graceful figures. He does not show the crude and ugly realism which characterizes so many of these early enamels, and seems in sympathy with classic art in the simplicity and fine proportion of his design and in his idealistic figures. His acceptance of the Early Renaissance, however, never became more than the most conservative—unless we are to suppose that he made later pieces which are now lost. No work of his, at least, is known which shows the freer and more definitely Renaissance style characteristic of Limoges enamels made after 1515, under the royal patronage of Francis I. M. Marquet de Vasselot feels that the plaque here illustrated shows signs of slightly later development than the Cluny piece, and therefore dates it after that—i. e., in the decade following 1503. In many ways—such as its very perfect carrying out of a difficult technique, splendid color, unmotivated ornamentation, conventional architectural background, frank mediaeval anachronisms, choice of subject—it is an exceedingly interesting commentary on its time.

C.M.M.

#### PICTORIAL LACES

**T**HOUGH aesthetic purists may assiduously decry the quality of “human interest” and “story” in works of art, its persistent appeal is



LACE Punto di Milano. Italian 17th cen.

undeniable, and few are they who do not succumb to it in one way or another. We may keep to the purer issues when we approach paintings or sculpture, only to fall with undisguised delight before some whimsy of the craftsman. Perhaps that is the reason why laces whose designs employ human figures, or to put it more prettily in French, *les dentelles à personages*, possess an unflinching fascination for most people.

From the very nature of its fabrication and uses, human motives were late in appearing in the patterns of lace. In the sister art of embroidery, where the needle could move freely according to the caprice of the embroiderer, human figures were used almost from the beginning. Were not the curtains of the tabernacle of the Lord, as described in Exodus, to be embroidered “with cherubim of cunning work”? And what history of England omits to mention the Bayeux Tapestry, so-called, with its pictured stitching of the Norman Conquest?



Since the foundation of lace is a network of threads, the design formed by the needle is in some measure restricted. The earliest types of lace, whether cut-work, drawn-work, or *lacis*, adopted geometric or purely ornamental patterns. There were exceptions, of course, especially in church pieces, where sacred emblems and other symbolical motives were desirable. When lace is made with bobbins, intricacies in design, such as the introduction of human figures would occasion, call for exceptional skill and a mastery of technique that the earlier lacemakers did not possess. The laces of the common people, the easily made filet, and the varieties of darned network which are allied to embroidery, were perhaps the first to display pictorial designs, crude enough in most cases, but often captivating in their naiveté.

It was in Renaissance Italy that pictorial design in lace gained its foothold. Where amorini and nymphs were accepted decorative motives, and the art of the day was overrun with personages from classic fable, it was not surprising that they should appear in lace. In the pattern book of G. A. Vavassore, Venice,

1546, is a design representing Orpheus charming the beasts by playing on a viol. From such pieces as the 16th century bobbin lace in the Museum collection, showing two-tailed mermaids with beasts, birds and dolphin<sup>1</sup>, and the Sicilian *punto tirato*<sup>2</sup>, worked in brown thread on white linen, where an animal of unknown genus alternates with a castle, the introduction of human figures was an elaboration rather than a departure.

As for church laces of the 16th and 17th centuries, Biblical characters, saints and episodes from sacred story were frequently incorporated in the beautiful altar cloths and chalice veils made in the nunneries and by devout gentlewomen. Not only from the storied windows or from the painted walls of the church might the unlettered learn about the lives of the saints, but also from the laces that adorned the altar. Aside from symbolical effectiveness, there are other reasons why pictorial patterns should be found in church laces more frequently than in those for secular use. We must remember that in the lace used for altar

(1) Inv. no. 15.107

(2) Inv. no. 11.047



LACE. Buratto

Italian 16th cen.

cloth or chalice veil, the design could be plainly seen. The pattern did not lose itself in folds as nearly all laces used for the embellishment of the costume do. In the trimming laces, filmy Valenciennes or Mechlin, floral patterns in meandering sprays, sprigs or bouquets are appropriate and delightful, and floriate scrolls are the very essence of the Venetian needlepoints. When pictorial design appears in the bobbin-made guipure of Flanders, it is almost always in elaborate royal or ceremonial pieces, and this is true also of the French laces.

The Rhode Island School of Design possesses an interesting piece of punto di Milano, dating from the 17th century, with a pattern which displays human figures, animals and birds. This is an unusual design in this type of lace which generally confines itself to floriate scrollwork, with occasionally, in the more elaborate pieces, a coat-of-arms. Ours is a superior piece, the *toile* shapely and closely-woven, and the plaited diamond mesh so coarse that the effect is almost that of a guipure, which in this case means an increase in delicacy. At the juncture of two flower-bearing scrolls, a phoenix is rising from the flames; below is a running deer, and on either side, a cupid with bow and arrow. But the most appealing and interesting part of the design is the figure of St. Martha, who stands with holy water vessel and aspergill in her hand, a dragon at her feet. The legend says that St. Martha overcame a dragon who was devastating the countryside near Aix by sprinkling holy water upon him. The lace owned by the Museum was at one time part of a long piece wherein the figure of the saint appeared in repeat.

Of more homely quality is a long strip of 16th century Buratto, which may have been used for an altar frontal, though its design is apparently more secular than

sacred. It is two yards twenty-four inches long by twenty-five inches deep, and the pattern, which is worked with the needle upon open meshed cloth or woven net, is in large scale. The design, in repeat, shows a woman on horseback, a groom holding the horse's bridle, a second lady with ample decorative skirt and wearing a crown, a number of earnest-looking birds, conventionalized trees and sporadic crosses. The human figures are all drawn full front, even the lady on horseback, with angular limbs, eccentric feet, and comb-like hands with all five fingers duly shown. Such a frieze of figures, a child might draw along a wall. That it is meant to tell a story is obvious, whether of saint or royalty, we of a remote country and age cannot say.

As before mentioned, it is in the heavier, less aristocratic laces, such as cutwork and darned netting, that human figures are used instinctively and familiarly. They are usually quite unpretentious and charming in their ingenuousness. A Peruvian milkmaid's shawl in the Museum collection has deep lace ends in which a pattern of jolly little figures with parasols, bouquets and flags is embroidered on hand-made net, a Spanish motto giving good advice to lovers zigzagging between the mannikins. In this shawl and in a Pennsylvania German towel with a panel of coarse plaited net having a darned pattern of two female figures, arms akimbo, together with flowers and birds, we have folk art, and the expression of unsophisticated pleasure in reflecting in handicraft the enviroing world of flowers, beasts and people.

M.A.B.

#### ELECTION OF TRUSTEES

At the annual meeting of the Corporation in June, Mrs. Gustav Redeke and Senator Jesse H. Metcalf were reelected as trustees for the period of 1925-31.

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Main Entrance on Benefit Street of New Museum Galleries

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## YOUR MUSEUM

THE new art museum building, the generous gift of Senator Jesse H. Metcalf and Mr. Stephen O. Metcalf, is nearly ready to open its doors to you. Its completion marks a milestone in the steady progress of the School of Design toward the fulfillment of the ideal of its founders. When that small group of women in 1877 decided upon the need of art education in this State, and incorporated the School of Design, one of the purposes to which it was dedicated was "the general advancement of art education by the exhibition of works of art and art studies." Slowly through the years the collections have been growing. With the opening of the school building at 11 Waterman Street the large rooms on the lower floor were set aside for exhibition purposes. A few years later in 1896 the "big gallery" was added at the back of the school building as a memorial to Mrs. Jesse Metcalf, a leader in the foundation of the School. A most important step in the progress of the museum was the gift by Charles L. Pendleton of his collection of XVIII century English and American furniture which was provided with a home in the beautiful Colonial house by the gift of Mr. Stephen O. Metcalf in 1906, thus setting a standard in the exhibition of furniture which has been widely followed. At this same time a gallery was added connecting the big gallery and the Colonial house, so that the museum occupied nine galleries in addition to the Colonial house. The twenty years that have passed since this physical growth was attained have been rich in the development of its collections. Notable bequests have come from many sources, possibly the most important being those of Mr. Jesse Metcalf in 1900, Mrs. Hope Ives Russell in 1909, Mr. Isaac C. Bates in 1913, Miss Lyra Brown Nickerson in 1916, and Mr. Manton B. Metcalf in 1924.

There have been many others whose gifts have been recorded in the issues of the Bulletin; while a fund for purchases set aside by the trustees each year has steadily added to the richness of that collection, until the galleries are crowded with treasures and the storage space of the school is taxed to capacity. With the opening of the new building these works of art will have ample space to be properly displayed. So beautiful is the building, so exactly right in proportion and scale and so perfectly adapted to the proper display of works of art that Providence people may well look forward with pride to the opening of a very unusual art museum which will be a distinct addition to the cultural life of the city.

The building is five stories high on the west, and three on the east, with an L shaped building on front, which is one story high on Benefit Street. The visitor enters a dignified and friendly Georgian hall, turns to the left and comes to the series of exhibition galleries. A long gallery, filled with choice classical material, including Greek and Roman sculpture, vases, glass and jewelry, leads him to the main building where, on the same floor, he will find the large central gallery with its wealth of painting. About this, making the complete circuit, will be smaller galleries of early American and contemporary paintings, Spanish and French paintings, American water colors, and a remarkable collection of drawings. On the upper floor objects of the Italian Renaissance, the French Gothic period and later, Persian pottery, wood carving and miniatures, Japanese lacquers and prints, and the unusual Chinese collection owned by the Museum will be seen in fitting settings. In addition there are several galleries of prints where important examples will be shown.

These by no means exhaust the riches of the permanent collections, for if the visitor takes advantage of the stairs, at



Entrance Hall and Main Galleries beyond

either end of the building, and goes down one flight below the main floor, there will be found the textile exhibition, a room devoted to laces, and the series of early American rooms, equipped with old paneling and the rich collection of early pine furniture, supplementing the Colonial house groups. On this floor are also located the administrative and staff offices, a well-equipped class room seating about seventy-five, and large storage rooms.

On the floor below this are the lavatories and a series of study rooms where are available the reserve collections of textiles, pottery and prints in addition to more store rooms. Here too is the room which, it is hoped, can be arranged as a children's room.

The lowest story is reserved for the superintendent and his staff and provides for a fully equipped unpacking room, a box-storage, unpacking storage and janitor's supply room.

A large elevator makes it easy to bring material to any floor of the building. On

the roof are located the photographer's studio, the dark-room and the repair-shop.

We may well be proud of what has been done, but until every one in the city realizes that the art museum belongs to him in the very real sense, that becoming familiar with it brings a feeling of ownership and a responsibility for the furtherance of its ideals, it will not have taken its proper place in the life of the community.

L.E.R.

#### EXTERIOR ASPECTS OF THE NEW MUSEUM

THE first impression of the new Museum to the passerby on Benefit Street is of a stately Colonial group — a beautiful old house, a larger building in the background, and a lower wing that connects and blends the two; above all towers the lofty glass roof of a great gallery, announcing the character of the Museum.

The various purposes of these different buildings are ingeniously expressed, and by the use of the simplest architectural means. The domestic character of the house lies in its small mass and its moderate size of windows, in its rich wood finish and its modest entrance posts. The Museum gains its own individuality by its plainer stone finish and its greater height, its larger windows and the broad welcoming curve of the railings that lead to its entrance. The gallery performs its role of transition between the house and Museum wing, with a plain cornice, an intermediate size of windows, and a modest entrance door. And yet, with all this, a real unity is preserved by carrying through the essentials — the same brickwork, as far as is possible after a lapse of years, and the same Colonial style, which merely becomes more and more simple as it is further and further from the house.

If we enter the gallery and look beyond, we find an ample courtyard, giving light and air to the lower story of the Museum and offering a pleasing contrast. Here a lawn and fountain will invite one to rest after his visit, and to reflect on the activities of the human spirit collected within these walls. Here is sunshine and a fragment of nature set in the midst of architecture and art.

All this quiet but successful handling, these buildings with such varying purpose and character, this grouping that frames but does not dwarf the old house, call for a high degree of skill in design, of true architectural understanding — and, still more, speak of a thoughtful purpose on the part of both designer and client.

For, apart from these particular problems in grouping varied elements into a harmony of the whole, the Rhode Island School of Design has made here an important contribution to the current architecture of museums. Many modern types, with their lofty columns and vast blank walls, emphasize the austerity of art; others, by using the severest classic forms,

separate it from the surrounding life of the city; nearly all, by their insistence on size, discourage the visitor before he enters. In this Museum the gradual suggestion of its grouping tempts you to enter; its Colonial brick style unites it to the fine old thoroughfare; its modest but charming doorway suggests the friendliness of art.

R.G.

## A PIECE OF SIENESE SCULPTURE

IT IS perhaps the most interesting feature of the Italian Renaissance that the individuality and civic spirit of each city is so strongly expressed in its art. This was very true of Siena, with this addition that she tenaciously held on to her Byzantine traditions. This is true not only in the work of the greater masters but also in the sculpture by humbler and less gifted artists who modelled in stone or wood for way-side shrines, and for use in the homes. An excellent example in wood of this latter class is a relief showing the Madonna and Child, dating from the 15th century, which was recently acquired from the Museum Appropriation. Although Sieneese in origin and spirit, the piece at some time or other in its history wandered from its home, and it was found in the Gicciardini Collection in Florence. It is 36½ inches high.

Sculpture played a considerable part in the art expression of Siena. There was a guild of at least sixty sculptors, known as the "Maestri di Pietra", in existence when Niccolo Pisano came to the city in 1266. Much of Siena's sculpture, both then and later, was architectural in character. In point of fact the school of sculpture might be called a flourishing one up to 1348 when the great pestilence wiped out so many of Siena's talented citizens. The decline which began then was still further hastened in 1368 when political disturbances and wars brought about a banishment from the city of at least four thousand of its leading citizens, among whom there were many ar-



tists. The history of sculpture in Siena after that date reveals no marked advance in the art, but rather a retention of earlier traditions and a strict adherence to such features of Byzantine art as Siena had distinctly made her own. At the same time her more gifted sons who had been driven away quite held their own in competition elsewhere with the masters of Florence, Venice and other cities.

This is necessary to understand, otherwise it will be hard to reconcile the archaic form of the relief under discussion with its 15th century date; in comparison with Italian work elsewhere of the same date. One must also keep in mind the emphasis throughout Italy in the Renaissance of the cult of the Virgin and Child, and no city surpassed Siena in her whole-hearted devotion to Our Lady. So much did it permeate the life of the people that Siena has been well-called "The City of the Virgin", and the old chroniclers delighted in tales of how she favored the city and protected her worshippers.

Elsewhere in Italy the Virgin and Child were frequently painted or modelled from living models, and often had little deep religious feeling. With Siena there was a marked contrast. Her Madonnas were true to type and were made, as has been repeatedly said, to be loved as well as worshipped. Note for example, the inscription on Duccio's famous painting in Florence which reads, "Holy Mother of God, give Sienna peace and Duccio life because he painted Thee thus." There is no similar inscription on the relief in the Museum but it breathes forth the same general Siennese devotion.

The Virgin in the group is seated with the Divine Child lying across her lap. The figures are fully polychromed as was customary during the period, the flesh being painted as well as the draperies. The mother is richly dressed in a long red robe, over this she wears a gold coat, and at the top is seen a little of the white undergar-



VIRGIN AND CHILD Siennese XV  
Museum Appropriation 1925

ment. At a later date, as was frequently the case with polychrome sculpture, some one had put on a coat of dark blue paint, traces of which may be seen on the lining of the coat. The flesh is delicately painted, with much color on the cheeks.

The pose of the group is the one most frequently seen in early work. The Virgin sits erect, with hands in a pose of adoration. She gazes directly ahead, apparently quite unconscious of the Divine Child on her knees. The baby, owing to the difficulty of the artist to arrange everything properly in such low relief, seems about to slip off its mother's lap onto the ground. It is hard to realize that elsewhere in Italy at this time the Virgin takes a genuine pride in her baby, and directs her attention to the Child.

In Sienese art one finds the use of a high forehead, pencilled eyebrows, high cheekbones, small mouth and narrow chin. In none of these details does the relief in discussion differ from the rule. On many of the paintings and some of the sculpture there is incised ornament on the robes; this is entirely lacking in the relief in the Museum.

Archaic and stiff the group may well seem but there is a flow of line, a decorative note in the color and a charm in the modelling which gives much of Sienese art a constant appeal. Its note of sincerity gives it permanent interest and so it finds an honored place in the collections of the Museum.

L.E.R.



JAPANESE CARVED WOODEN NETSUKES

Museum Appropriation, 1918

#### JAPANESE NETSUKES

HAVING no better substitute for a pocket than the capacious sleeves of his kimono, the Japanese of the old regime had to suspend from his girdle any articles of light weight he wished to carry about his person. These *sage-mono*, or "suspended things," included the little tiered box called *inro* which was originally used as a case for seals, later as a receptacle for medicines, and on which the lacquerer expended his utmost skill; the case for the *kiseru*, or dainty pipe whose tiny bowl held but a whiff of tobacco; and the tobacco pouch, *tobacco-ire*, of silk,

leather or fur. To these may be added the writer's brush and ink case and the *kinchaku*, or money pouch, which in latter days was relegated to the use of children and conservative old ladies. All these accessories were hung from the girdle by means of a silk cord, and, for security's sake, to the end of this cord was attached a toggle or button which held it safely in place. These toggles are known as *netsukes* (from *tsuke*, "to fasten," and *ne*, "root"), and because of their fascinating variety and their intrinsic artistic merit, they capture the interest of every student of Japanese art. While porcelain and

metal netsukes are sometimes met with, the majority are carved in wood or ivory or bone.

The Japanese are instinctive miniaturists. By that I mean, their artistic genius finds its happiest expression in microcosmic forms. We all know that bigness of conception has little to do with dimensions and "to see a world in a grain of sand" is but another approach to reality from looking towards the marching stars. For eyes that can see it, a landscape can be reflected in a dewdrop as well as in a lake. Into the fashioning of these little accessories of the costume the Japanese wood-carver put his whole heart. He delighted in cutting the little bits of wood or ivory into representations of men and beasts in every conceivable activity. The fairy world or the real were depicted with equal earnestness. The rich realm of folklore served as an inexhaustible treasure trove of picturesque characters and incident. The homely tasks of every day were presented with appreciative fidelity. And to his task the *netsuke* carver brought the salutary grace of humor.

At how early a date the *netsuke* was originated is not known, but we have reason to believe that they did not take artistic form before the latter part of the seventeenth century, and hardly attained artistic merit till the eighteenth century. While the majority of extant *netsukes* are in the form of little figurines, the earliest *netsukes* were probably of the button type. The survival of this latter type is today known as *manju* from its resemblance to the round rice cakes of which the Japanese are so fond. These are frequently of ivory or bone, the upper and lower sides fitting together like a box, the upper side decorated with a design pierced or carved in relief. Occasionally they are square with slightly rounded corners and are called *hako-netsukes*, from *hako* meaning "box." One variety of *manju netsuke* consists of a disc of metal in an ivory or bone mount and is known as

*kagami-buta*, because the metal center resembles a little mirror (*kagami*).

Since a bar-shape served the purpose of the *netsuke* as effectively as a round button shape, and since the Japanese were not a people to let an opportunity for artistic expression escape them, it was inevitable that the human figure with its greater height than breadth should be used as a model. That step taken, the inventive fancy of the Japanese carver was not easily wearied. Demons and sages, dancers and deities, came in ceaseless procession from under his skilful knife. Where the same subject is repeated, it is repeated with a difference. It is their infinite variety that make *netsukes* such appropriate objects for collection. As Captain Brinkley said, "In the case of the *netsuke*. . . . it is scarcely possible to possess too many."

The Rhode Island School of Design has a collection of about one hundred and forty *netsukes*. Of these, the majority are of wood, a number of ivory and several of bone. The wooden ones are the finest in quality. This is true of *netsukes* in general, wood proving a more amenable medium, and assuming with age the appearance of precious old ivory. Cherrywood, hard and dark, was a favorite with the carvers, and the light, satiny boxwood. A few of the pieces are lacquered, and some show traces of paint. All types of subject are represented. The mischievous Oni or demons with their horned heads and wicked eyes, emaciated Sennins with girdles and collars of leaves, Hollanders in long coats and round hats, monkeys, New Year mummers, snails, tigers, masks and men and women engaged in the ordinary occupations of daily life. One shows a man grinning triumphantly as the trap he has set catches a rat; another, two jolly fellows making rice cakes; a third, a blind masseur practicing his profession to the evident satisfaction of his patient. Seven different *netsukes* give seven different interpreta-



tions of Gama Sennin with his friendly frog. Two represent Saigyo with his pilgrim's hat and staff, carrying the cat given him by Yoritomo on his shoulder while a small teasing boy pulls at his kimono. Several are carved in the forms of Ashinaga and Tenaga, those mythical personages who were such convenient companions, since the long-legged Ashinaga could wade in the sea with the Tenaga perched on his shoulders, and the latter was able with his long arms to reach down and pick up the fish on which they both existed. Some of the most interesting netsukes represent well-known legends, such as that of Hanasakase Jijii, the old man who dug in the ground where his dog was sniffing and found a lot of money. In all is an amazing realism and unstinted attention to details. They differ considerably in quality, as is inevitable in a collection, but many show consummate skill, such as the corpulent figure of the indolent Uzume yawning, her plump arms stretched above her head. Some forty-one are signed.

"A true artist knows his worth." Whenever a craft attains real artistry, we find self-consciousness of excellence, and hence signatures. Between two and three hundred *netsuke* makers are known to us by name. Three of the more famous who worked in the early eighteenth century are Ritsuo, Shusan and Miwa. During the latter part of the century, Minko, Masanao and Tomochika were making exquisite carvings. Some families were *netsuke* makers generation after generation, as in the case of the Miwas, where we have Miwa I, Miwa II and Miwa III, all excellent artists. Certain *netsuke* makers were noted for carving particular subjects, as Masanao for rats and fowls, Tametaka for wild boars. Generally speaking, the *netsuke* makers kept to their craft, and it is unlikely that many artists in other mediums dabbled in their manufacture, though the great Korin is known to have done so on occasion.

After the revolution of 1868, many *netsukes* found their way to the Occident. Because of their human interest and convincing realism, they were readily appreciated. It was not long before the Japanese were making *netsukes* for exportation. Many of these were made of ivory, steeped in tea to give the appearance of age, and were of very inferior workmanship.

The *netsuke* maker's day is over. With the abandonment of the beautiful old costume and the adoption of European dress, they are no longer needed. The picturesque legends they illustrated, lacking the nourishment of faith, are growing dim in the minds of men. Therefore, these little carvings, besides being examples of consummate craftsmanship, are becoming reliquaries of the spirit of Old Japan and the legends of her people. M.A.B.



IVORY NETSUKES, MANJU TYPE  
Museum Appropriation 1918

#### A PAINTING BY JONAS LIE

THE Jesse Metcalf Fund has been drawn upon repeatedly to add notable examples of American painting to the permanent collections. The latest purchase from this Fund is that of one of Jonas Lie's paintings, entitled "The Bridge." It is one of the artist's larger canvases, measuring 40 x 50 inches, and shows a half-frozen stream, spanned by a



THE BRIDGE

Jesse Metcalf Fund, 1926

by Jonas Lie

rude bridge, in a snow buried valley between wooded hills.

So far as the subject goes it may well be regarded as made up of natural features which are most ordinary; yet the mystery of winter, its clean, crisp atmosphere, the purple shadows of the snow, and the infinite blue of the chilled stream as for a moment it breaks through its icy covering, are all elements which painters have often tried to study and express. If they work truthfully, each interpretation will be different from that of every other painter; even speaking nationally this is true, as may be seen for example between Scandinavian and American Painting.

Among his American confrères Lie's studies of winter easily stand out in sharp contrast as being more brilliant and richer in color. This is rather natural as Jonas Lie came originally from Norway where he was born on April 9, 1880. When twelve years of age he went to Paris. The following year he came to

America with his mother, who was American by birth. The development of his talents began when he was thirteen, at the Ethical Culture School in New York. Here and at the Academy of Design and Art Students League, his artistic talents were developed, and he early gave promise of exceptional ability to handle line and color. During the early part of his career he divided his time between designing for cotton prints and painting, and his reputation rapidly grew in the latter field. Today he ranks among the leaders among American painters, and his work graces both public and private collections.

An exhibition of Lie's work shows his wide range of interest. His love of ice and snow, now swept by wintry blasts, now played upon by cold sunlight as in the present painting, has been noted. There too would be perhaps the glory of Autumn's color in sky and on wooded hills, the picturesque fishing boats of

Norway or Gloucester, the charm of color on springtime birches in New England, the impressive Panama Canal engineering, the sweep of the giant bridges across East River, or the canyons and architectural masses of lower Manhattan. In these is quite as frequently seen the moment of wind and rain, or icy blast, or rich sunset color.

He who would interpret nature sympathetically must appreciate her varying moods with the sensitiveness of a lover, and here Lie's Norse blood has stood him in good stead.

The painting so recently acquired for the Museum is an example of his latest work, embodying as it does the experiences of long painting of wintry nature and bridges. In sheer beauty it stands as one of his finest paintings, justifying most clearly his position among contemporary painters in America.

#### AERT VAN GELDER OR REMBRANDT?

IN THE "Bulletin" for January 1925 there was published a group of paintings recently given to the Museum by Dr. and Mrs. Edward M. Harris. Among these was a Dutch portrait of an old man. As published there, it was attributed to Aert van Gelder, one of Rembrandt's pupils. This attribution was based on a comparison with other work of the period in characteristics and technique, but, like everything else in art criticism, is open to correction when new evidence of a convincing nature is submitted. Already the painting has aroused some attention, for the French publication, "Le Bulletin de L'Art", for March 1925, noticed the Harris gift and reproduced the Dutch portrait. As a result the same magazine received a letter from Dr. Abraham Bredius, former Director of the Mauritz-Haus at The Hague. In the "Bulletin de l'Art" for April 1925 appeared a comment on this letter which is of interest to the friends

of the Museum, and hence is reprinted in translation:—

"We have received from our colleague, Dr. Bredius (the well-known authority on Dutch painting in general, and on Rembrandt in particular) a very interesting letter in regard to one of the reproductions in our last issue: 'The Portrait of an Old Man', one of the group of pictures recently given to the Museum of Rhode Island [School of Design] by Dr. and Mrs. Edward Harris, a portrait attributed to Aert van Gelder (p. 92).

"According to Dr. Bredius, this figure suggests, not Aert van Gelder, but Rembrandt himself (at least, if we may judge from the reproduction). In fact, one has but to turn to *Rembrandt* in the 'Klassiker der Kunst' to find often a figure having this same head, painted by the master about 1632-1633 (e.g., at Cassel, at Metz, at Peterborough, etc., pp. 116, 118, 113, 119); though never, it is true, with this costume nor in this pose.

"We tender this opinion from one of the best connoisseurs on the subject to the directors of the Museum of Rhode Island [School of Design], wishing them to profit by it — it is worth while. An Aert van Gelder is good; but a Rembrandt would be better!"

The Museum is pleased that the painting is arousing discussion and trusts that as opportunity permits those interested in Dr. Bredius' suggestion will visit Providence, and see the original portrait for themselves.

#### THE LIBRARY

Among the gifts and purchases made since July first, 1925, are the following:

American Institute of Architects—Significance of the Fine Arts. 1923.

Bailey, H. T. and Pool, Ethel — Symbolism for Artists. 1925.

Benguat, Vitall and Benguiat, Leopold XV-XVIII Century Rugs.

Billings, C. K. G. — Famous Masterpieces of the French, Dutch and English Schools. 1925.

Blanc, Louis — La Ferronnerie à Bordeaux. n. d.

Borghesi, S. and Banchi, L. — Nuovi Documenti per la Storia dell'Arte Senese. 1898.

Boston Museum of Fine Arts — John Singer Sargent. Catalogue of the Memorial Exhibition. 1925.

Braun et Cie, Inc. — Hans Holbein le Jeune. (Dessins et Peintures des Maitres Ancien.) v. 2. 1924.



- British Museum, London — Catalogue of the Greek and Etruscan Vases in the British Museum. 3 v. 1893-6.
- British Museum, London — Catalogue of the Terracottas in the British Museum. 1923. n.
- Cameron, J. M. — Alfred Lord Tennyson and His Friends. 1893.
- Carroll, D. H. — Freer Collection for the Nation. 1923.
- Collins, J. E. — Private Book of Useful Alloys. n. d.
- Cortissoz, Royal — American Artists. 1923.
- Davies, Randall — Thomas Girtin's Water Colours. 1924.
- Detaille, Edouard — L'Armée Française. 16 parts. 1885-8.
- Doehring, Heinrich — Art of Old Peru. 1924.
- Du Maurier, George, illus. — English Society at Home. 1880
- Errera, Isabelle — Collection d'Antiques Étoffes Égyptiennes. 1916.
- Evans, Arthur — Palace of Minos, at Knossos. v. 1. 1921.
- Evans, Joan — English Jewellery. n. d.
- Ferrounnerie Ancienne. 2. v. 1924.
- Floerke, Hanns — Die Moden der Italienischen Renaissance. 1917.
- Fujiyama, Kakuzo — Japanese Fairy Book. n. d.
- Fry, Roger and others — Chinese Art. 1925.
- Gruneisen, Vladimer — Art Classique.
- Harrington, Burton, ed. — Essentials of Poster Design. 1925.
- Hayward, C. H. — English furniture at a Glance. 1924.
- Hind, C. Lewis — Landscape Painting. 2 v. 1923.
- Hollister, Paul M. — Famous Colonial Houses. 1921.
- Holme, Charles, ed. — Art in England. 1908.
- Holme, Charles, ed. — Modern Pen Drawings. 1901.
- Holme, Geoffrey, ed. — The Norwich School. 1920.
- Hols, M., ed. — (De) Meesterwerken van Jacob en Willem Maris. n. d.
- Jacobs, Michel — Art of Colour. 1923.
- Johansen, K. Friis — Les Vases Sicyoniens. 1925.
- Laufer, Berthold — Ivory in China. 1925.
- Le Coq, A. von — Die Buddhistische Spätantike in Mittelasien. 4 v. 1924.
- Macquoid, Percy and Edwards, Ralph — Dictionary of English Furniture. v. 2. 1924.
- Marle, Raimond van — Development of the Italian Schools of Painting. v. 5, 6. 1925.
- Metropolitan Museum of Art, New York — Handbook of the American Wing 1925.
- Metropolitan Museum of Art, New York — George Bellows Memorial Exhibition. 1925.
- Metropolitan Museum of Art, New York — Musterbücher für Weibliche Handarbeit. 4 v. 1881-2.
- Michel, Émile — Les Maîtres du Paysage. 1906.
- Migeon, Gaston — Mussulman Art. 1922.
- Munsell, A. H. — Color notation. 1895.
- Newell, E. T. — Tetradrachms of Alexander the Great. 1912.
- Nobile, Riccardo — Gentle Art of Faking. 1922.
- Paris, Musée du Louvre — L'Architecture et la Decoration du Louvre et des Tuileries. 2 v.
- Peers, Mrs. C. R. — Early Italian Painters. 1922.
- Pendered, Mary L. — John Martin, Painter. 1924.
- Place, Charles A. — Charles Bulfinch, Architect and Citizen. 1925.
- Pollak, Ludwig — Klassisch - Antike Goldschmiedearbeiten. 1923.
- Pope, Arthur — Tone Relations in Painting. 1922.
- Pountney, W. J. — Old Bristol Potteries. 1920.
- Poussette - Dart, Nathaniel — Abbott H. Thayer. 1923.

Poussette-Dart, Nathaniel — Winslow Homer. 1923.

Rathbone, R. LL. B. — Unit Jewellery. 1921.

Rhode Island, State of — General Laws of Rhode Island. 2 v. 1923.

Rhode Island, State of — Reports of Cases Argued and Determined in the Supreme Court of Rhode Island. 45 v. 1893-1923.

Ricci, Corrado — Antonio Allegri da Correggio. 1896.

Rich, Albert W. — Water Colour Painting. 1921.

Richards, Charles R. — The Industrial Museum. 1925.

Roosevelt Memorial Association — Plans and Design for a Roosevelt Memorial in the City of Washington. 1925.

Saunders, Louise — Knave of Hearts, with pictures by Maxfield Parrish. 1925.

Schottmüller, Frida — Furniture and Interior Decoration of the Italian Renaissance. 1921.

Seltman, C. T. — Athens, its History and Coinage before the Persian Invasion. 1924.

Sherman, F. F. — Lee-Phillips Portrait of George Washington by Gilbert Stuart. 1924.

Stewart, Basil — Japanese Colour-Prints. 1922.

Trapier, Elizabeth du Gue — El Greco. 1925.

Turner, P. M. — Appreciation of Painting. 1921.

Victoria and Albert Museum, London — Catalogue of Le Blond Collection of Corean Pottery. 1918.

Ward, Mrs. E. M. — Memories of Ninety Years, n. d.

Ward, W. H. — Architecture of the Renaissance in France. 2 v. n. d.

White, Gleeson and Strange, E. L. eds. — Bell's Cathedral Series. 18 v. 1897-1901.

Wilm, Hubert — Die Gotische Holzfigur ihr Wesen und ihre Technik. 1923.

Yerbury, F. R. ed. — Old Domestic Architecture of Holland. 1924.

The Library, constantly increasing by gifts from generous friends and by purchases, has outgrown its quarters and has been transferred to rooms on the main floor near the entrance, the Auto-type Room and the Pottery Room. The collections formerly in these rooms will remain for the most part on exhibition in the main gallery until they are moved to the new building in the winter. It is easy to look back a few years to the time when the Library merely shared space with the office; it is inspiring to look forward from the present milestone to others in the future. M.S.P.

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*The Bulletin of the  
Rhode Island School of Design  
Providence*

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All communications should be addressed to the  
General Editor, Mr. L. Earle Rowe

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ADMISSIONS

**HOURS OF OPENING.** The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

LIBRARY

The Library contains 6,145 volumes, 17,112 mounted photographs and reproductions, 5,001 lantern slides, and about 5,444 postcards. During the months of June, July and August the library is closed.

# Bulletin of the Rhode Island School of Design

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ENTRANCE HALL OF THE E. G. RADEKE BUILDING  
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## NEW HOME FOR THE MUSEUM

THE HISTORY of the Rhode Island School of Design has been full of events marking large increase of buildings, exhibits, or other features which further its work and extend its influence. The latest event became history on April 24th, when the new Museum was formally opened, in the presence of a notable audience including many distinguished guests from other similar institutions.

The building was the gift of Mr. Stephen O. Metcalf and Senator Jesse H. Metcalf in honor of Mrs. Radeke, who for so many years has been the President and friend of the Rhode Island School of Design. The architect was Mr. William T. Aldrich, and through his genius the building has a grace and intimacy which renders it unique among its sister institutions. He has also built the gallery in perfect accord with the early American tradition which is so beautifully illustrated in many of the older Providence homes.

The exercises of the formal opening were brief and emphasized the message of beauty brought by the building and its contents. As President Faunce of Brown University said in his address, "This is a notable, yet notably quiet, day. We see here no waving of banners, no academic procession, no blare of trumpets, no shouting of the multitude; but we see the quiet swinging open of doors into new realms of beauty, of education, of lasting public service. . . . Here in New England, always somewhat afraid of beauty, a little suspicious of emotion, questioning whether art can be made the handmaid of industry or religion — here, because of the generosity of two brothers and the leadership of their sister, we are able to open a great temple dedicated to the faith that 'beauty is truth, truth beauty', and that all the arts may help us to a finer and nobler conception of the supreme art of human living."

The message of the building and its contents was also emphasized by Mrs.

Radeke in her address when she said, "Here in this new temple of art we gladly acknowledge the claim of the human mind that works with beauty to create all the inspiring arts that add to the happiness of our homes and lives. Art is beauty, but beauty wrought upon the creative spirit and selective hand of man. . . . In the thronging years before us may we come into this quiet place out of the rush and hurry of the world, and commune here with beauty as with a friend."

The visitors found three great surprises in store for them, namely, the size and beauty of the building, the importance of the collection, and the careful installation of the objects. Few who passed along Benefit Street during the period of erection had any conception of its size for it includes thirty galleries besides ample storage-rooms, offices, workshops and service accommodations to take care of the certain growth of the institution for a few years to come. As the visitor passes through the building he finds simplicity, elegance of proportion, refinement of detail and restraint of ornament and color. The chief feature of the main building is the large gallery where under ideal conditions is shown a remarkable group of American and English paintings. About this is arranged a series of small galleries, of so intimate a size that the visitor may easily see and enjoy a selected group. These small galleries are also features of the upper exhibition floor.

For years the Museum has been quietly acquiring representative works of art, and storing many of them away against the day when a new museum building could be built. Occasionally some of these have received brief notice in the issues of the Bulletin, and have been shown infrequently in the old galleries; but few visitors were prepared to find the wealth of material which filled the galleries. For the first time the rich classical group could be brought together in such a way that Greek restraint of detail and emphasis of line could live in peaceful harmony with



ENTRANCE HALL AND TAPESTRY GALLERY



GALLERY OF GREEK AND ROMAN ART

Roman realism and power. In the early American room the masterpieces of portraiture by Stuart, Copley, Blackburn and Earl keep happy company with early silver and furniture of the same period. In the east galleries are watercolors and

lection of original drawings, the well-selected group of Persian works of art, so brilliant in coloring, masterly in treatment of line and so true in decorative value. Beyond are Japanese prints, and in the long west gallery is a wealth of



THE COURT AND FACADE OF MAIN BUILDING

original drawings of superior quality and by distinguished artists, a group indeed worthy of the institution. In the west galleries are Spanish, Dutch and Flemish paintings and a notable group of French impressionist paintings.

On the upper floor the visitor finds the print galleries and another part of the col-

Chinese art, including paintings, bronzes, terracottas, sculptures and ceramics. The Gothic and Renaissance movements find expression in the south galleries in paintings, sculptures and woodwork.

Almost the entire exhibitions belong to the Museum. A few important loans are included, such as a group of ten portraits



of Providence citizens by distinguished artists; a choice collection of older Spanish art, which has been lent by Mr. John Nicholas Brown; a case of Gallé and Daum glass, and a second of Delaherche pottery, lent by Miss Ellen D. Sharpe; a

niture, paintings and kindred arts are frequent. The walls have individual treatment to give proper setting for the objects displayed, and the same holds true of the cases and linings. Lightness and simplicity are features of the exhibitions.



OLD DOORWAY FROM BRISTOL, R. I. OPENING ON THE COURT

Gothic tapestry lent by Dr. and Mrs. Murray S. Danforth; and a case of Barye bronzes, from the collection of Mr. Henry D. Sharpe.

The installation of the objects is in keeping with museum practice today. One-line hanging with plenty of space between is seen in the case of the graphic and pictorial arts. Combinations of fur-

The result of these features of the new Museum is that the visitor wanders at will through charming galleries, enjoying the effect and beauty, and unconscious of all that has been done to produce the effect to provide ideal conditions under which works of art may be shown.

Beauty and usefulness combined are the ideals striven for by those who have

labored to bring about the present Museum. This point was echoed in the words of Senator Jesse H. Metcalf when he dedicated the Museum, "May this building bring knowledge to the student and teach the visitors to these rooms a love of beautiful things, so that its influence will be felt on all our lives and in our homes."

tells us, "There is a tradition that the marble facing covered only the front and two ends, while the rear face was constructed of red sandstone," and that "It was matter of indifference, for the possibility of the city growing beyond it seemed exceedingly remote." This delightful insight into the minds of our forefathers is extremely interesting, and at



CENTRAL GALLERY FOR PAINTINGS

### LOOKING AHEAD

**F**EW visitors to New York City fail to note the old City Hall in Lower New York. Surrounded as it is by lofty sky-scrapers, it still bears witness to the good taste and power of design which was characteristic of much of the early architecture of the early nineteenth century. Built by McCoomb in 1803, it was for its day an important structure.

The material of which it was built was white marble from Stockbridge, Massachusetts. However, as R. T. H. Halsey

the same time the lesson it teaches is very timely.

Perhaps we too are narrow in some similar way, but certainly the wise founders of the Rhode Island School of Design had no such characteristic. They planned for all time, they built for growth and service; and the result has been a development which is phenomenal and unique.

And now the new museum building gives evidence of the same broad vision. The collections show the intent of the Museum to emphasize beauty irrespective of the particular source. The build-



SPANISH GALLERY



MODERN FRENCH ROOM



ing seems to the visitor complete in itself, but in reality it is so constructed that its collections may be indefinitely expanded as gifts and purchases are acquired. The building in plan meets present needs, but it admits of extension to the north and south, and this possible growth has been taken into account in connection with the development of the School. Thus may the Museum in every respect keep pace with the artistic development of the city and state, and ever keep before it a broader vision of growth than that which prevailed among the builders of New York's City Hall.

Colonial House dedicated in 1906.

Jesse Metcalf Memorial Building for the Textile Department opened on December 29, 1915.

Central Heating Plant given in 1915.

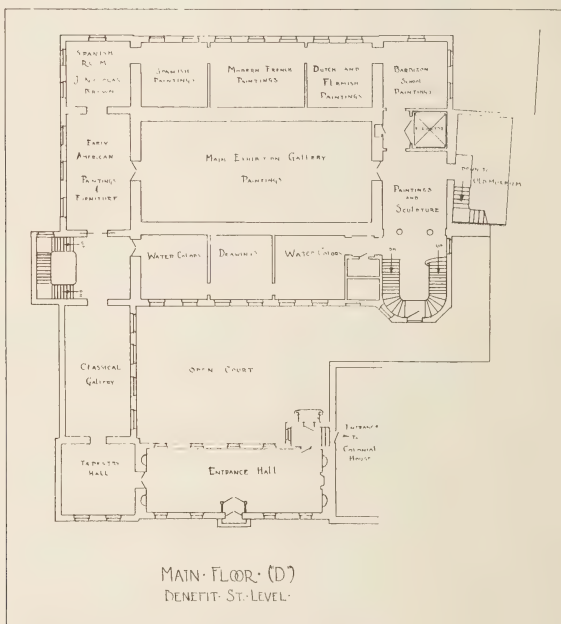
Jewelry Building opened on January 26, 1921.

Eliza G. Radeke Museum Building opened on April 24, 1926.

### STATISTICS OF RHODE ISLAND SCHOOL OF DESIGN

June 1925 to May 1st, 1926

Age of Institution, forty-nine years.



### MILESTONES OF PROGRESS OF THE INSTITUTION

Incorporated April 5, 1877.

School opened September, 1878.

Main School Building dedicated October 24, 1893.

Memorial Hall dedicated November 24, 1903.

First Museum Building dedicated November 24, 1903.

Presentation of Pendleton Collection, 1904.

*School.* Total registration, 1703.

Day classes, 320.

Evening classes, 860.

Saturday classes, 425.

Vocational classes, 56.

Rehabilitation students, 27.

Apprentice classes, 15.

Number of teachers, 88.

*Museum.* Total attendance, 71,899.

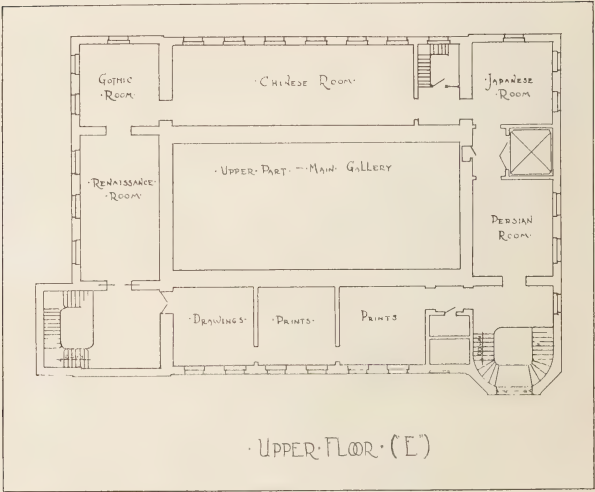
Attendance from public schools with guidance, 2337.



GALLERY OF CHINESE ART

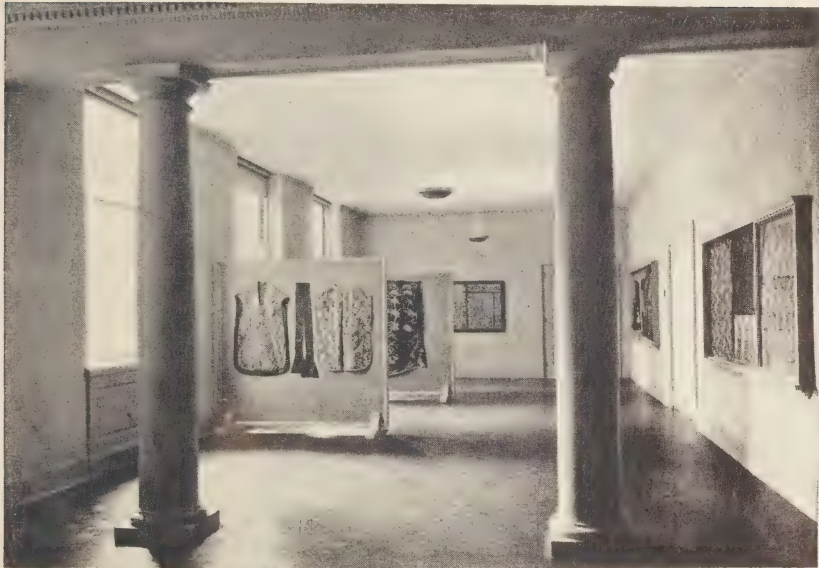


GOthic GALLERY



CONNECTING GALLERY BETWEEN OLD AND NEW MUSEUM





TEXTILE EXHIBITION GALLERY



VIEW OF MUSEUM GROUP FROM BENEFIT STREET

Number of additions, 143.

Number of loans, 899.

Special exhibitions held.

#### Library

Volumes added, 315.

Postcards added, 745.

Photographs added, 100.

Lantern slides added, 77.

Volumes circulated, 3597.

Periodicals circulated, 798.

Reproductions' circulation, 9530.

Attendance, 8709.

#### Memberships

Honorary Member, 1.

Life Members, 49.

Governing Members, 132.

Annual Members, 487.

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## *The Bulletin of the Rhode Island School of Design*

### *Providence*

All communications should be addressed to the  
General Editor, Mr. L. Earle Rowe

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Governing Members for Life, who pay at one time \$100.00

Annual Governing Members, who pay annual dues of \$10.00

Annual Members, who pay annual dues of \$3.00

#### ADMISSIONS

**HOURS OF OPENING.** The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

#### PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

#### PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

#### COPYING

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

# Bulletin of the Rhode Island School of Design

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JULY, 1926

No. 3



LADY DIANA MANNERS

By John Lavery

Gift of Messrs G. P. and H. P. Metcalf, 1926

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912

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### A PORTRAIT OF LADY DIANA MANNERS

WITH the passing of John Singer Sargent the honor of being the most noted and gifted portrait painter of the English-speaking race seems to be shared by three artists, all British. They are William Orpen, Augustus John, and John Lavery. Each is a master in his own way, each has produced a wealth of portraits, brilliant in technique, skilful in delineation of character, and very modern in expression. In 1910, Lavery was given the unusual distinction of a large exhibition of his work at the International Exposition in the Giardini in Venice. Since then his work has been often seen in America, especially in the fine International Exhibitions which are held annually in Pittsburgh. The place which John Lavery occupies in modern art is a distinguished one. As one of the older artists, Lavery has changed with the times, not as a follower, but as a leader. His exhibition last year in Boston easily proved his superiority in his chosen field.

Any portrait by Lavery has its charm and beauty; but, being human, some sitters appeal more to him than others, and naturally when he is fortunate enough to secure such a sitter, the combination tends to produce unusually fine results. This is decidedly the case with the portrait of Lady Diana Manners which was recently given to the Museum by Messrs. G. Pierce and Houghton P. Metcalf. In it Lavery is at his best, catching all the salient features, and interpreting for us one of England's most celebrated women of today.

Lady Diana Manners is the daughter of the Duke and Duchess of Rutland, and a direct descendant of Dorothy Manners of Elizabethan days. Her home today is Haddon Hall with all its associations. Her position in society is naturally of the highest, and one would think that like so many of her station in life she would find

her career in the round of social functions connected with the court. But not so, for in one detail after another she revealed to conservative London her desire for self-expression. As editor of "Femina" she exerted a remarkable influence on the minds and outlook of her contemporaries. Next she quietly announced her intention to marry Captain Duff Cooper, which by no means met with the wishes of the Queen, and finally in June 1920 this leading society beauty of London announced that she was going to act for the moving pictures. The upset which society underwent at that time is now a matter of history. So also is her successful career both before the camera and in Morris Gest's superb production "The Miracle," where she plays the parts of the Madonna and the Nun. After all these experiences it is small wonder that Lavery found in her a fellow artist and a satisfactory model.

The artist on his part has had an interesting career. John Lavery is a member of the Glasgow school of painters, although he was born in 1857 in the north of Ireland, of Irish ancestry. He was therefore as a painter a Scot by adoption. His training was the usual one, including study in Glasgow, London, and Paris, where he worked under Bouguereau. From 1883 he exhibited for years in the Salon. His genius was first acknowledged by European, then by American, and finally by English, critics. Why the delay occurred is hard to determine. Like Sargent his work is always in demand, and frequently seen in important exhibitions. In addition, his portraits are found in many homes of wealth and talent, both in England and America. Lavery's chief interest is in portraiture, and he always works in oils.

Like all portrait painters, Lavery had his own ideas about the way he should work. These he has expressed to his friends at various times, and two of them are here quoted because both have a de-



GUEBRY BOWL

PERSIAN 8TH CEN. A. D.

Gift of Dr. and Mrs. Murray S. Danforth, 1926

cided bearing on the portrait of Lady Diana Manners. Regarding his method of treatment Lavery "holds that an artist has license and prerogative to treat his sitter as he would a model, to this extent he is entitled to seize upon and give prominence to those parts which in form and color suggest to him an attractive and interesting pictorial idea, so that while the essential facts and characteristics which would enable a third person to recognize immediately the sitter in the picture must be preserved, the painter is entirely justified — further, that no portrait can be a work of art otherwise, — in treating his sitter subjectively, and infusing into his presentment, his own artistic individuality." (*International Studio*, vol. XVIII, 1902-03, p. 118.)

The second comment touches his treatment of dress, and was made in a conversation with Mr. Selwyn Brinton. "Perhaps the greatest difficulty the portrait-painter has to deal with is dress, and the most difficult dress that made by the

tailor, whether for man or woman. The artist who can so depict the fashion of his day that it shall be of his day, and yet for all time, and the picture be a thing of beauty, has solved the problem." (*International Studio*, vol. XX XVI, p. 176).

Consideration of the new portrait in the light of these remarks shows how truly Lavery lived up to his ideals. His portrait of Lady Diana Manners was painted in 1912, before her marriage, and was completed at one sitting. Of course the head is the most finished part of the portrait, but the hat, dress and background, although treated far more broadly, are sufficiently detailed to make the whole a striking painting. The speed with which the artist must have worked, the sure touch, the charm and character expressed, all mark this canvas as one of the notable portraits of recent years. L.E.R.

"We ought to envy collectors, for they brighten their days with a long and peaceable joy."  
Anatole France.

### AN EIGHTH CENTURY PERSIAN BOWL

UNTIL quite recent years, the study of mediaeval pottery of the Near East was an unexplored field, and even today the wise do not speak too categorically of provenance and date. Certain types of ware have come to be known by the name of the place near or at which they were found, and dates have been assigned on the basis of the known historic vicissitudes of the discovery sites. But even this careful deductive reasoning has proved fallacious in a number of cases. It was believed until lately that the beautiful lustred faience and the bowls with human figures freely painted in colors over the glaze which were found beneath the ruins of Rhages must antedate the destruction of that city by the Tartars in 1221, but now it is conceded that a great deal of this pottery was produced under the Mongol rule. Similarly, when first the turquoise jars filmed with iridescence and the lovely bowls covered with lustred arabesques were unearthed at Rakka, they were thought to date from the time of Rakka's supremacy under the famous Harun-al-Raschid, but it has since been proved that much pottery was manufactured in Rakka in the twelfth and thirteenth centuries. Persian wall tiles are not infrequently dated, and in many cases the building for which they were made is known, so that it is possible to assign approximate dates to certain kinds of pottery on the ground of similarity to authenticated tiles. Also, a comparative study of pottery designs and textile patterns is often helpful.

The first real knowledge and orderly study of early Islamic pottery did not occur till Sarre and Herzfeld made their important discoveries at Samarra in Mesopotamia. More recent excavations on Persian sites have unearthed archaic pottery of a still earlier date. Many of these pieces show designs of undeniable Sassan-

ian style, which would place their fabrication previous to the Mohammedan conquest. Some show inscriptions in the angular Cufic script, the early Arabic type of lettering probably developed from the Sinaitic during the fourth or fifth centuries and superseded early in the seventh century by the cursive Naskhi. These must date from some time after the Moslem victory. There are other pieces showing pseudo-Pahlavi inscriptions. Pahlavi was the ancient language in which the Zend-Avesta, the sacred books of the Zoroastrians, were written. It seems probable that its use on this pottery was analogous to that of Mock-Arabic on Hispano-Moresque wares, and that the potters who employed it lived after the Arab invasions. All these evidences would indicate that this pottery belongs to a transitional period, the period immediately following the Mohammedan conquest when Sassanian traditions were still cherished. The Persians were never a people to absorb foreign influences without modification. Whether Tartar or Arab dominated the state, the spirit of Iran was subtly triumphant. Pieces of this pottery found at Demavend, Susa and Rhages are commanding more and more attention from students. For want of a better name, the fabric has become known as "Guebry ware," i.e., the pottery of the Guebers, or the Fire-Worshippers, as the followers of Zoroaster are called by Europeans. "Gueber" was the name given by the Arabs to those staunch adherents of the old Persian religion who refused to embrace Islam, and is said to be derived from the Persian *gabr*, equivalent to the Turkish *giaour*, and means "unbeliever." This is a very arbitrary nomenclature for this pottery, but the point seems to be to stress the fact that while the pottery was being made after the victory of Islam, it was pottery made by a people still imbued with the ancient Sassanian culture.

Guebry ware, so-called, is an earthenware showing highly stylized designs of



animals, foliate scrolls, archaic inscriptions and human figures in the *sgraffito* technique. As soon as primitive man had a decorative idea in regard to pottery, he expressed it by incising designs on the clay. *Sgraffito* is a development of this device. The literal meaning of *sgraffito* is "to scratch." The earthen-ware vessel is spread with a thin coat of fine pipe clay, and the design scratched through to the wall of the pot, the whole then covered with a transparent or thin colored glaze. Sometimes merely the outline is scratched through the slip or *engobe*, and again, the background of the design is pared away and filled with dark color. The incised outline method was, of course, the earlier, and the cut away background an effort made for greater effectiveness in design and contrast in color. Among the Guebry wares, examples of the former may be assigned to the seventh century, while those in which the *sgraffito* technique is carried further belong to the eighth and ninth centuries.

There has recently been presented to the Museum of the Rhode Island School of Design by Dr. and Mrs. Murray S. Danforth an excellent specimen of Guebry pottery. It is a conical bowl, four and a half inches high and measuring nine and a half inches across at the lip. It has a low, flat-bottomed foot, and the outer edge of the lip is slightly fluted. The interior shows a closely packed design of a man on an elephant. The great beast is trotting aimably toward the left, his right forefoot in air. Around his neck, each ankle, and at the tops of his thighs, is a fretted band. One huge flank is decorated with a leaf-shaped ornament. He has a droll eye, large for his species, with a vertical pupil which gives it a feline cast. The man on his back is a determined-looking individual, seen full face, with a tightly shut mouth and eyebrows which meet over his nose in the approved Persian fashion. He holds a goad in

readiness over the elephant's head. By the way the latter is stepping, perhaps he has just used it. Just how the man is seated on his mount is left to the imagination of the beholder, for his representation ends abruptly at the waist, where the artist is more interested in depicting the elephant's rich caparison than the legs of the rider. This caparison shows a design of a rampant animal of canine aspect within a border of dots. Throughout the whole design, the interstices are filled with foliate scrolls.

The decoration of this bowl is in the fully developed *sgraffito* technique, the background cut deeply and filled with purple-black glaze, the whole then being invested with a thin glaze of leaf-green. The interior is all important, the green glaze dripping sloppily over the lip on the pink clay of the unglazed, undecorated exterior which shows the marks of the wheel. The bowl has been broken, of course, and exhibits small areas of restoration, but is a fine example of this ware. The design is well handled within the circular contour of the vessel and the outlines are cut with careless precision which shows the skilled hand.

The amount of Guebry ware as yet brought to light is relatively small, and examples are coveted by collectors. It is highly prized not alone for its rarity but for its significance in the history of ceramics. The Sassanids were destined not only to pass on, through Byzantium and Islam, the traditional cultures of Egypt and Mesopotamia, but to be the carriers of the culture of the Far East to the younger civilizations of the West. To the serious student every step of that cultural movement is important. Since, of the material relics of any civilization, pottery is the most likely of survival, the history of ceramics is more than the history of a craft. It is the history of civilization itself. Therefore, these recently unearthed bowls and plates which we call "Gue-

bry ware," forming as they do the link between the Persia of the old Sassanian dynasty and Mohammedan Persia, have rightly an honored place in our museums.

M.A.B.

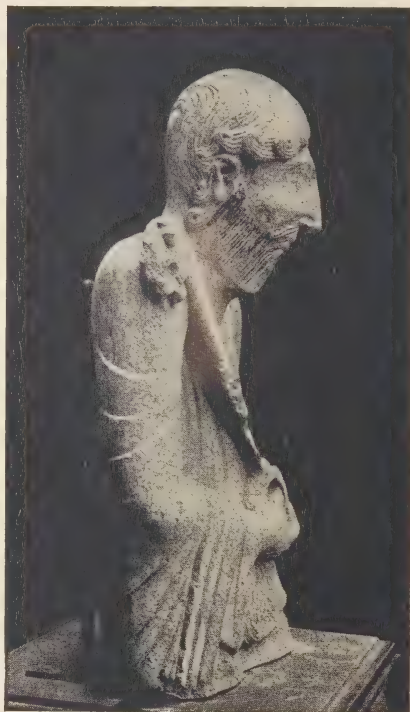
### A PIECE OF ROMANESQUE SCULPTURE

CHAPTERS in art history are being rapidly written in these days, because of the study of serious investigators. Well-known periods, irrespective of country, have been reconsidered in the light of newly acquired evidence, with fascinating results. But it is perhaps the lesser known periods and national expressions which have most revealed their startling interest and opened up enticing avenues for further research and study. China, Persia and Khotan have each thrilled us with their treasures and possibilities. Nearer home we have had a new field of artistic expression opened up to us in recent times, largely through the earnest work of French and American scholars, in Romanesque sculpture. For years the strange decorations on the cathedrals of Moissac, Vézelay, Parthenay, Beaulieu, and others were disregarded save by a few enthusiasts. Today the underlying influences which called them forth have been largely studied. No longer can one dismiss them without consideration, and representative examples of this type of sculpture are being much sought by American museums.

The Museum of the Rhode Island School of Design considers itself fortunate in acquiring by purchase in 1920 a fine example of Romanesque jamb sculpture in a figure of Saint Peter. The question of origin and date of any detached piece of Romanesque sculpture is often one open to discussion. The determination of this, for the present at least, must rest on artistic evidence. The figure of Saint Peter is no exception to this, and will undoubtedly provoke differences of opinion among

scholars. One discussion by Raimond Van Marle which appeared in *Art in America*, vol. 8, 1921, p. 10-11, is here reprinted by permission of Mr. F. F. Sherman.

"Apart from its superior quality and finer execution a very curious piece — St.



Peter holding the key—recently acquired by the Rhode Island School of Design at Providence. . . . will be found identical in all points—type, proportion, treatment of hair and beard and draping—with a series of figures still to be seen at their original place; the curious statues which ornament the external wall of the choir of the Sainte Croix church at La Charité-sur-Loire, between Orléans and Nevers. The part of the construction which they decorate dates from the second half of the Twelfth Century and the statues are



SAINT PETER

BURGUNDIAN 12TH CEN.

Museum Appropriation, 1920

surely of the same period. This group of works has very striking characteristics; they may be qualified as a stylisation of forms in an embryonic stage and as such are achievements of great artistic value. Many of the features are very curious, especially the curved but unbroken line which is formed by forehead and nose. It might be suggested that perhaps similar forms of art were cultivated at Nevers nearby where, as Vöge notices, an active artistic centre seems to have existed at that time, although practically nothing of it has come to us; but the type to which

the figure of the Providence St. Peter and the statues of La Charité belong, certainly emanated from the school of Burgundy, to which source we also owe the magnificent but equally unrealistic and stylised figures of the churches of Vézelay and Autun, the former of which was consecrated in 1132. The St. Peter of Providence, however, seems to be of a slightly later date and might have been executed about the middle of the Twelfth Century; the statues of La Charité are probably still somewhat posterior."

There can be no difference of opinion



about the statue being of the Burgundian School, although it comes from a district where the pure characteristics of this type are sometimes mixed with those of the School of Languedoc to the south. It should be noted that the stone is not the clear soft limestone so frequently seen in Burgundian work, but is a shelly limestone, betraying an origin near the sea. It was characteristic of Romanesque sculpture in general that it was monumental in style, usually in relief, and often used for jamb ornament; and the material would be the same as that of the main structure.

The exact building from which this piece was taken will doubtless never be known. Its first appearance was in a well-known collection in Paris; later it came on the market, to find a permanent home in the Museum here. Like the best work of this period the figure has true simplicity and directness, and a noble sincerity which is convincing. It shows clearly the great advance which was made by the Romanesque sculptors, out of which grew the more ornate Gothic sculpture of a later day.

L.E.R.

#### A DRAWING FOR A STAGE-SETTING BY CHARLES RICKETTS

IN AN earlier number of the Bulletin (vol. II, no. 3, July 1914, p. 6 sq.) the versatility of Charles Ricketts was discussed in some detail. One would hardly expect that an artist so gifted in many lines, in sculpture, painting, lithography, music, poetry, and literature, would fail to be attracted by the possibilities of the stage, not as an actor but as a designer. It was true of Charles Ricketts that he did appreciate to the full the opportunity in this field for self-expression. No doubt his interest in literature was a factor in awakening a love of the theatre and in the course of time his tal-

ents were made use of by various producers and managers. As an indication of the important work he has done in this field it may be noted that Oscar Wilde had him design both the costumes and the setting for his "Salome." Then followed Sturge Moor's "Aphrodite and Artemis," "The Persians," and "The Miracle"; Lawrence Binyon's "Attila," and "King Lear." By this time Ricketts had become a pioneer in the new art of the theatre, his fertile brain busy with putting the modern note into stage production. It is significant that he joined forces with Granville Barker and it is still further significant that when he did so it was on the condition that Barker should get his "stage hands" from Russia and his audience from Germany. With this as a beginning Ricketts's genius as a stage artist became known both in Europe and America. One need only say that among the successes which Ricketts has helped to realize are Maeterlinck's "La Mort de Tintagel," and "The Bethrothal," Masefield's "Philip the King," Isidore de Lara's "Nail," and Arnold Bennett's "Judith."

Later on Ricketts made some sketches for stage settings for "Macbeth," for which the example in the Museum is one. It shows the interior of the royal palace at Forres in Scotland.

Such sketches are broader in their treatment than drawings used as illustrations. They are, however, all the more fascinating as they are the artist's first impressions. Technically the Ricketts' drawing is remarkable for its sureness of touch, suggestion of space and mass, and virile treatment of light and shade. It is a pleasure indeed to have this interpretation of the setting for Shakespeare's masterpiece from such an artist as Charles Ricketts.

Indebtedness is acknowledged to an article on Charles Ricketts and his stage work by Herbert Furst in "Apollo," vol. I, 1925, p. 229 sq.



STAGE SETTING FOR MACBETH

Gift of Mrs. Gustav Radeke, 1926

By Charles Ricketts

## THE LIBRARY

Among the gifts and purchases made since July first, 1925, are the following:

American Art Annual. 1925.

Architectural Book Publishing Co. — Monograph on the work of McKim, Mead and White. 2 v. 1925.

Architectural League of New York. Year Book. 1926.

Beenken, Hermann — Romanische sculptur in Deutschland. 1924.

Boston Museum of Fine Arts — Catalogue of Paintings. Illustrated supplement. 1925.

Byne, Arthur and Stapley, Mildred — Spanish Interiors and Furniture, v. 2. n.d.

Clarke, Harold George — Colonial pictures on potlids. 1924.

Converse, E. C. — Italian and Persian faience. 1926.

Detaille, Edmond — L'Armee francaise. 2 v. 1885-8.

Gaa Carlos — Sammlung Kostbarer alter Kupferstiche. 1926.

Guiffrey, Jean and Marcel, Pierre — La peinture francaise: les primitifs. 1925.

Gusmari, Pierre — La decoration murale a Pompei.

Higgs, P. Jackson, gallery — Early Christian mosaics. n.d.

Hoppin, Joseph Clarke — Handbook of Attic red-figured vases. 2 v. 1919.

Kent, William Winthrop — Life and works of Baldassari Peruzzi. 1925.

Klassiker du Kunst — Giotto, 1925. Botticelli, 1926.

Knoedler, M. & Co. — Dutch masters of the seventeenth century.

Loo, C. T. et Cie — Jades archiaques de Chine. 1925.

Metropolitan Museum of Art, New York — Memorial exhibition of the work of George Bellows.

Middleton, J. Henry — Engraved gems of classical times. 1891.

National Academy of Design, New York — Centennial Exhibition, 1825-1925.

Peau, P. — Jardins de France. 2 v. 1925.

Perkins, C. E. and Perkins, E. W. — Art of Seeing. 1925.

Quinn, John — Collection of paintings, watercolors, etc. 1870-1925.

Reiss, W. and Stubel, A. — Necropolis of Ancon in Peru. 3 v. 1880-87.

Richardson, A. E. & Eberlein, H. D. — Smaller English houses of the later Renaissance. 1925.

Ripley, Mary Churchill — Color blue in pottery and porcelain. 1925.

Rosenthal, Albert and Rosenthal, Max — List of portraits by. 1923.

Schubring, Paul — Cassoni, supplement. n.d.

Studio Year Book, 1926. — Decorative art.

Ton-Ying & Co. — Ancient Chinese Art. 1926.

Vacquier, J. — Les anciens chateaux de France. 8 v. 1920.

Victoria and Albert Museum, London — Panelled rooms, 6 v. — Catalogue of English furniture and woodwork — Guide to the collection of carpets — Catalogue of tapestries — Brief guide to the Oriental, painted, dyed and printed textiles.

White, Lawrence Grant — Sketches and designs by Stanford White. 1920.

Winship, George Parker — Gutenberg to Plantin. 1926.

Yamanaka & Company — Exhibition of Bronze and Stone Sculptures. 1926.

..... — Elements of drawing. 1804.

M.S.P.

## NOTES

*Election of Trustees.* The annual corporation meeting of the Rhode Island School of Design was held on June second. Mr. William T. Aldrich and Mr. Henry D. Sharpe were elected as members of the Board of Trustees until 1932. Mr. Houghton P. Metcalf was elected to serve on the Board of Trustees for the balance of the term of Mr. Howard L. Clark, resigned.

*New Members.* The corporation at its June meeting elected the following persons to membership: Life Member, Mr. Eugene A. Clauss; Governing Member, Mr. William C. Dart; Annual Members, Mr. Ernest G. Adams, Mrs. Ernest G. Adams, Miss Mary King Capron, Mrs. George H. Huddy, Jr., Mrs. Alanson D. Rose, and Mr. John A. Tillinghast.

*School Graduation.* The Graduation exercises of the School were held in Memorial Hall on the evening of May 26th. Fifty-three students received diplomas, six received postgraduate certificates, and forty were given certificates.

*The Costume Party.* Each year the students and friends of the School look forward to the Costume Party, which is a feature of the closing weeks of the School. While this is largely the work of the students, working under direction, it also gives the alumni an opportunity to once more share in the life of the School. Many and varied have been the parties of the past, rich and colorful, and full of imagination. Each year it seems as though it would be difficult to create



something new, and each year produces a sensation. This year has been no exception for the party given in Memorial Hall on the evening of May 18th. The setting was Venice in the time of the Doges, with a view over the lagoon to San Giorgio framed in a great arch. The occasion was a festival full of the carnival spirit, and dignified by the presence of the Doge and Dogaressa and members of their court. A King and Queen of the carnival with attendants was the balance to the

court group. A long program of feature dances, comedy, music, and song, all in the old spirit, gave a wealth of entertainment. The entire group of principals and students were in rich and appropriate costumes, and the entire party was carried through in a most delightful way. Both setting and plot were planned by Mr. William E. Brigham, while the dancing was under the direction of Miss Marion L. Tyler, a former pupil of Pavlowa.



THE NEW MUSEUM BUILDING

*The Bulletin of the  
Rhode Island School of Design*  
Providence

All communications should be addressed to the  
General Editor Mr. L. Earle Rowe

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#### ADMISSIONS

**HOURS OF OPENING.** The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays, and Sundays.

#### PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

#### PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

#### COPYING

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

#### LIBRARY

The Library contains 6,201 volumes, 17,211 mounted photographs and reproductions, 5,078 lantern slides, and about 4,408 postcards. During the months of June, July and August the library is closed.

# Bulletin of the Rhode Island School of Design

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OCTOBER, 1926

No. 4



Statuette of Aphrodite

Greek, 2nd cen. B. C.

Museum Appropriation and Special Gifts, 1926

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912

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## A STATUETTE OF APHRODITE

THE outstanding purchase of the year, made possible by the Museum Appropriation and generous gifts from interested friends, was a bronze statuette representing Aphrodite. This distinguished example of Greek genius dates from the second century B. C., and has been preserved to our day in extraordinary condition; in fact, it is almost perfect, except for two restorations which will be noted later.

Of the many goddesses in Greek mythology few could compare with Aphrodite in popularity, for she concerned herself with feelings and beliefs which were dear to the Greek soul. Whether we consider the rude stone idols of the Cyclades in the days of early Hellas, or the later expressions in bronze or marble of the adoration of the Greeks for grace or beauty, the same regard for Aphrodite is shown. The famous Aphrodite of Knidos by Praxiteles which was preferred by the citizens of that island to freedom from debt, and which to Greeks and Romans alike was renowned for its beauty and grace, exists for us today only in more or less crude copies of late date or in the words of adulation by Pliny and others. However, our own day is not without opportunity to appreciate line and form, grace and charm in its best classical form, for occasionally a bronze original comes to light, which is a source of inspiration in this way. One example of this is the superb life-size figure of a youth which was discovered at Pompeii this year, and which is now one of the glories of the Naples Museum. Another is the bronze just acquired by the Museum here. It has been said, and very wisely, that the Greeks have remained the greatest artists of all time, not because they are so long dead, but because they were once so intensely alive. One feels the truth of this as he stands before the Aphrodite bronze. Like all of the Hellenistic works the statues of Aphrodite show her not so much as a

goddess, but as a representation of female beauty at the height of its powers. This was Praxiteles' gift to the world, and those who came after him followed his example. Small wonder then that in many details one thinks of Praxiteles as he studies the bronze.

Last summer the writer had the pleasure of calling on M. Salomon Reinach in Paris. This distinguished authority is Director of the St. Germain Museum, a member of the French Institute, and a frequent writer on art objects in books and journals. In going over the photographs of recent important additions to the museum collections the photographs of the bronze mentioned above came into view. In the course of the delightful discussion which followed, M. Reinach called attention to a plaster cast standing on his bookcase. It was a cast of the Providence bronze, and he had for years sought to trace the original. His success in the search, the elusiveness of the object, and its interesting history have all been presented by him in an important article in the remarkable publication, "Fondation Eugene Piot," (Paris, 1925, vol. XVII). This is so interesting that the writer asked permission of M. Reinach to reprint it in full in the Bulletin. Permission was readily granted. It should be said in addition to the story there told, that there is another copy, this time in bronze, which for years was in the collection of a painter by the name of Felix Thiem at San Remo, and now is in the possession of a dealer in Rome. Both the plaster and bronze copies are from a mould made in France when the original first came to that country for repairs as mentioned by M. Reinach. The article in the "Fondation Eugene Piot" is as follows:—

Another masterpiece — that is a large word, if you will, but one to be used on occasion — has been restored to us by mere chance, at a time when we as yet knew only the shadow of it. I must here go into a few retrospective details<sup>1</sup>.

1 See *Rev. arch.* 1899, 11, p. 369 sq.



Back of Statuette of Aphrodite

In the month of October 1898, finding myself in the office of the late Herr Aldenhoven, then Curator of the Museum of Cologne, I noted with interest the cast of a statuette, 48cm. high, whose beauty of motif recommended it to my attention. It did not appear among the lists in my *Repertoire*, although statuettes, similar but smaller, were not lacking there. Aldenhoven informed me that the cast of this figure had long since been in the possession of the Museum of Cologne, but that he did not know where the original was. Tradition would have it that it was

somewhere in Russia. Neither the Curator of the Hermitage Museum nor M. Paul Arndt, to whom I sent sketches, knew anything about it. Meanwhile, Aldenhoven very kindly gave me a replica taken from the cast, which I had photographed. Once in possession of this document, mediocre as it was, I recalled having seen a statuette, like it but mutilated, in the atelier of the good sculptor, Paul Dubois; this statuette had already appeared in my *Repertoire* (vol. II, p. 341,2). I, then, took my cast to the artist, and with his kind coöperation found that the

two figures were of the same height and differed only in slight details. I believed I saw, moreover, that the left arm, hanging at the side and holding an apple, was not antique; and in publishing the figure in the *Revue archéologique* I took as my model for a better restoration the charming bronze *Aphrodite* which had been

the London statuette. In this case, the relationship was even more to be seen, for the very physiognomy of the Cologne *Aphrodite* had something of the Polycleitan type, although, naturally, softened and feminised.

After the death of Paul Dubois, his mutilated copy, which he had formerly ac-



Head of Statuette of Aphrodite

transferred from the collection of James, Comte de Pourtalés, to the British Museum. The masterpiece which I sought ought likewise to represent an *Aphrodite* raising both arms, bent at the elbow, in order to put a gold necklace around her neck. I noted also the affinity of this motif with that of the *Diaduménos* of Polycleitos, a point which Alexander Murray had justly stressed in publishing

quired from Joly de Bammerville, went to M. Haviland, the great china-maker of Limoges. At the latter's death, it was put on sale at Paris (December 11, 1922), and, although mutilated, brought more than 30,000 francs. It was redeemed by a member of the family, and I am told is still at Limoges.

In 1920, a well-known writer and antiquary, M. Claude Anet, came to tell me,



with the discreetness required in like matters, of the good fortune that he had just had in finding in Finland a bronze *Aphrodite* of extraordinary beauty. He mentioned its dimensions and pose. To his great surprise, I at once showed him the cast of it — without hiding from him, however, that, never having seen the original, I felt some doubts; the Russian *Aphrodite* might easily be only a restored copy of the figure owned by the sculptor, Paul Dubois.

Such was the state of things when, in the month of July 1925, an antiquary of Paris, M. Brummer, from whom the Museum of Saint-Germain had bought some pieces of mythraic sculpture, presented himself to me, holding in his hands the original from Russia. The original — I have since learned — had long been treasured in an island villa near Petrograd, owned by Prince Belosselski-Belosorski; it then passed through several hands, at Paris and Berlin, and was finally acquired by Dr. von Frey, a Vienna collector. M. Brummer, seeing this magnificent bronze at Vienna, was of the opinion that the left arm had been badly restored and covered over again with an artificial patina. Experimentation with alcohol having justified his opinion, it was decided that the statuette should be sent to Paris, to have the left arm, rid of its make-up, put back in place by the well-known restorer, M. André, Jr., and to have him also repair a slight break on one of the thighs. Learning from M. Brummer that I had written at some length on this statuette in the *Revue archéologique*, Dr. von Frey expressed the desire that it be shown to me. This is how I have been able to study and admire it, for about an hour. The patina is as beautiful as one could see; the eyes and mouth show traces of silver inlay. It seems to me indisputable that the right foot and the left arm are modern — or, at least, clearly later than the rest of the figure.

This latter reservation is based on

a very interesting fact noted by M. Deonna.<sup>1</sup> He observed that the statuette published in the *Revue archéologique* for 1899, from the cast, appeared — with the left arm as it now is — in the left background of an excellent portrait of Mme. Duval-Töpffer, formerly in the collection of his grandson, Étienne Duval, now in the Museum of Geneva, the work of the painter Firmin Massot (1766-1849). This portrait was published for the first time, in the *Gazette des Beaux-Arts* for 1902, by M. Baud-Bovy.<sup>2</sup> We read in this article, written without the slightest presentiment of the observation later to be made by M. Deonna: "M. Duval informs us that the background and accessories were painted by F. Ferrière. . . . F. Ferrière (1753-1839) commenced with painting on enamel. . . . In 1805 he settled in Russia, first at St. Petersburg, then at Moscow, where he was in 1812, when the conflagration completely ruined him. After another stay in England he returned to settle at Geneva." Thus, all is explained and solved: Ferrière had seen, and doubtless admired, at some Russian nobleman's, the large statuette, already restored as we see it today; he had made a sketch of it, or had obtained a cast, and in 1822 he had painted it in the background of the portrait of Mme. Duval-Töpffer.

The members of the Russian aristocracy, like those of the English aristocracy, formerly made what is called "le grand tour," one of the first halting-places on which was Naples. I therefore have reason to believe that the fine bronze now at Vienna was acquired by a Russian before 1812, probably at the end of the 18th century, in Campania; it may, consequently, have come from Pompeii or Herculaneum.

The professor of archaeology at the University of Prague, the late W. Klein, proposed in 1894, on the basis of some replicas which he knew of it, to refer the

<sup>1</sup> *Archéuse*, 1924, p. 108.

<sup>2</sup> *Gazette des Beaux-Arts*, 1902, vol. 11, p. 336

little bronzes of this series to the bronze statue of Praxiteles called *Pseliumene* by Pliny and Tattius (the word is corrupted in the manuscripts, but had already been conjecturally restored.)<sup>1</sup> According to Klein, the *Pseliumene* was so called because she was putting a necklace around her neck. It is true that *pselion* always denotes in Greek a bracelet, not a necklace<sup>2</sup>; but the verb *pselio* has a wider sense, as is evidenced by an epigram from the *Anthology* (VII, 234), where mention is made of a certain Aelius who had put (*pseliosas*) military crowns around his neck. A bronze statuette, discovered in a tomb near Tortosa in 1896, represents an Aphrodite of the same type who has just put a gold necklace around her neck.<sup>3</sup> Without doubt, in the statuette of Dr. Frey we have not an exact imitation of a work of Praxiteles, although the pose and the arrangement of the legs recur in the copies of the Knidian *Aphrodite* — the more slender proportions betray the influence of Lysippos. But we know well that the masterpieces which have become classics, such as the *Diadumenos* of Polycleitos, were reproduced time after time with modifications of detail in keeping with the taste of the day; the long series of imitations of the *Venus de Medicis* — now corpulent to exaggeration, now emaciated — are sufficient testimony. The imitation by Praxiteles of the *Diadumenos* of Polycleitos, but in his own manner, is the more admissible because a *Diadumenos*, perhaps sculptured for Athens, is cited among his works.<sup>4</sup> The ancient artists did not hesitate to make new editions of classic works, so to speak; as has been done in our day in literature in the case of the farce of Pathelin, and as Vol-

taire did in 1770 with the *Sophonisbe* of Mairêt.

Comparison of the photograph of the original with that of the cast proves that I was right, in 1899, in declaring spurious the three little circles added in relief on the front of the fillet. It is possible that the maker of the first cast, having obtained but a mediocre result, retouched this first trial and with the aid of it made a new cast. In this manner would be explained, also, the existence on the right arm, in the cast, of a second bracelet of which there is no trace on the original.

"The publication that we have made of the Cologne cast," I wrote in 1899, "is chiefly intended to call the attention of collectors and curators of museums to the interest which discovery of the original would have for science." That is what has taken place. If M. Brummer had not read the *Revue archéologique* article, and had not discussed it with Dr. von Frey this magnificent original would still be un-found, and we might continue to suspect — as I, myself, was formerly tempted to do — that it was the work of a restorer copying the Bammerville - Dubois - Haviland *Aphrodite*. It is cheering for archaeologists, whose writings are addressed to a very limited public, to know that, from time to time at least, their appeals do not remain without response, and that their curiosity over the treasures of antique art is able to recall some of these from obscurity.—[Salomon Reinach]

#### AN ALABASTER HEAD OF ST. JAMES

IN 1922, the Museum of the Rhode Island School of Design was happy to acquire, through the generosity of Mrs. Thomas W. Ewing, a 15th century reredos panel typical of the work of the English alabaster carvers when their craft was a flourishing trade which supplied the churches not only of Britain but of all western Europe<sup>1</sup>. Since the panels, or

1 See *Rev. arch.*, 1899, II, p. 374, with references.

2 Bieber, *Die antiken Sculpturen in Cassel*, p. 60.

3 *Bull. de la Soc. nat. des Antig.*, 1897, p. 265 (ill.), 267, 280. Height: 37cm. M. Lafaye recognized in this statuette one of the largest examples of the *Pseliumene*, grouped with an Eros of Alexandrian type.

4 Overbeck, *Schriftquellen*, no. 1268. It must be said that the source of this evidence is suspected.

"tables," were executed in quantity and were easily transportable, a goodly number survived the iconoclasm of the Reformation, and, as well as isolated slabs in British museums, they may still be seen in their original places in the altar screens of Continental churches. Monumental effigies and tombs escaped destruction since they could scarcely be classed as "superstitious images" by the impassioned Reformers, but religious sculpture in alabaster, since by virtue of the material it was an interior sculpture, suffered severely. Though the trade in detached alabaster images preceded that of the "tables," it was at no time perhaps quite so extensive, and statues and statuettes met a sorry fate in England when the iconoclasts' hammers were active. Hacked from their niches, it is only by chance that statues, even fragments of statues, are left to us. Three statuettes dating from the late 14th century which have been described as "among our most perfect medieval images"<sup>2</sup> were found under the floor of an old church at Flawford, Notts. In the British Museum and the Victoria and Albert Museum in London and in the Cluny Museum in Paris may be seen certain curious alabaster statuettes representing the Trinity. There exist such fine examples as the Royston "Madonna" and the Breadsall "Pieta." But, in spite of the considerable group of images brought together in 1910 at the exhibition of English alabasters held by the Society of Antiquaries, we cannot say that alabaster statues abound. Therefore, an alabaster head about two-thirds life size and in very good condition save for a restored nose is a most welcome addition to the Museum collection.



Head of St. James

English 15th cen.

Museum Appropriation, 1926

The fine head now on view in the Gothic Room of the Museum once topped the shoulders of a niched statue, as indicated by its flattened back. The wide brimmed hat with turned up flap ornamented with a scallop shell proclaims the pilgrim. The bearded serious face, resembling the Christ faces of the alabaster reredos panels, suggests the Apostle James, Christ's kinsman. The long thin face with high cheek bones, shallow eye-sockets and short curly beard is said to have been the countenance of Edward III as reflected in the art of his age and later. The wide smooth forehead shows the merest suggestion of a ripple of thought. The eyes are downcast, the lids delicately modelled upon the oval balls. The thick wavy hair stands away from the cheeks and is incised with parallel lines, as is the beard. The latter is distinctly stylized, showing stepped points on the sides. The clean upper lip forms a continuous curve with the curls of the beard giving the suggestion of a drooping mustache. The head was originally heavily polychromed

1 Bulletin of the Rhode Island School of Design, Vol. XI (Oct. 1923), No. 4.

2 Prior and Gardner, "Medieval Figure-Sculpture in England," p. 358.

Prior and Gardner, "Medieval Figure-Sculpture in England," p. 404.



and much pigment still remains. The hat and what is left of the cloak is black; the hair is a light reddish hue; the thin lips are pink.

This head of St. James the Greater was probably that of a statue on an altar screen. It is a platitude to refer to Gothic sculpture as the handmaid of architecture. That is to say, it did not exist primarily for its own sake but rather for the enrichment of the building upon which or in which it was placed. On the cathedral front, the niched statues made a fascinating surface; within, they were the interesting embellishment of the church-furniture. We know that religious images played a large part in the interior decoration of churches throughout medieval times, at first generally made of wood overlaid with precious metal, and then, when the stone carver was capable of it, of stone or marble. When the English "mason-imager" discovered how tractable to his purpose was the alabaster from the quarries of South Derbyshire and Staffordshire, how its soft texture aided his chisel and its surface lent itself readily to polychromy and gilding and so statues carved of it could be made to look very like the old church images of wood and metal, he adopted it forthwith. We possess evidence in medieval wills, in accounts of church furnishing, in inventories of cathedral treasures, in lists of "superstitious images" made by the zealots of the Reformation, that the number of religious statues and statuettes were beyond count, and during the last half of the 14th and most of the 15th century it is fairly safe to assume that a majority of these images were made of alabaster. In the 15th century, from which our head dates, a great reredos of masonry with many niches for statues was a customary feature of large churches. Apostle figures were usually attendant upon a scene from the "Passion" or other Christ episode. They were deemed the appropriate accessory figures to such a scene as the

Crucifixion and were disposed in niches to the right and left of the central feature.

In general style and technique of carving, the Museum's St. James's head links with various well known alabasters. There exist in certain private and public collections a series of reredos panels known as the "Martyrdom tables" because on them is depicted the martyrdom of various saints. These "tables" date from the first quarter of the 15th century. They show the same incised hair markings and a similar cast of features to our head. The same treatment of the hair and eyes is seen also in some of the earlier carvings of St. John's head on a charger, and the beard of the British Museum "Trinity" statuette is very like that of the St. James. According to Prior and Gardner, incised detail is peculiarly a mannerism of the Bristol carvers.<sup>1</sup>

There is something highbred and delicate about the quiet brooding face of our alabaster head. It scarcely seems vigorous enough for the energetic son of Zebedee who was the first of the Twelve to set forth for far places to tell the story of his Master. Allowing for artistic license, we accept him as St. James on the strength of his scallop-shell and his resemblance to the Christ, and forgive the old English craftsman,—sculptor, rather—for psychological discrepancies because he has imbued his work with earnest sincerity and ingenuous charm. M.A.B.

#### GIFT OF THE KOEHLER COLLECTION

THE Florence Koehler Collection has been added to the Museum through the generous gift of Mr. and Mrs. Henry D. Sharpe. The Collection numbers one hundred and seven pieces illustrating the work of many countries and many types of design. Mrs. Koehler's long association with art, not only as an artist and designer, but as a student, and a friend of many who in their day were



Fragment of Tile

Deer Grazing

Persian 13th cen.

Gift of Mr. and Mrs. H. D. Sharpe, 1926

prominent in the art or museum world, gave her opportunity to know and appreciate fine things. The Collection is especially strong in textiles and in Persian tiles. In the former class are Italian embroideries and brocades, parts of Cashmere shawls, Madagascar and Persian rugs — the latter in fragments showing many designs. The Persian tiles illustrate Hamadan, *reflet metalique*, Rakka, Rhages, and Koubatcha wares, and include some unusual designs.

These two classes by no means exhaust the scope of the Collection, for in addition there are Roman and Venetian glass, Japanese paintings, metal-work, pottery and lacquer, two small frescoes of Roman date, Chinese lacquer, classical pottery, a fine fragment of a Roman puteal vase in marble, Renaissance carved wood ornaments from pieces of furniture, two choice panels from small chests of North Italian workmanship, Alexandrian glass, and a Greek bronze mirror-back in *répoussé*, with traces of gilding.

It is a truism that the manifestation of art is moulded by local and national conditions into distinct characteristics obeying the same natural laws of design, but individual to the degree of ability of the artist. This is well illustrated in the objects in the Koehler Collection which now have found a home in the permanent collection.

#### OPENING OF SCHOOL

The School opened its day classes on September 27th for its forty-ninth year. The night classes began their work on October 4th, and the Saturday classes on October 2nd. While it is too early to have statistics available, there is every indication of one of the largest bodies of students the institution has ever been called upon to serve. Already many classes are filled to capacity both with new students and those who had already begun their work in other years.

## FALL EXHIBITION

THE schedule of exhibitions in the Museum properly begins each year with the Fall Exhibition of Contemporary American Paintings. This Museum was one of the first in the country to arrange such an annual event, and has sought to bring to its visitors each year the best that was possible to get. So popular have these exhibitions become that today there is hardly a great museum in the country that does not emphasize a general exhibition of American paintings at least once a year.

Strong and varied as these have been in the past at the Rhode Island School of Design, the group to be shown from October twelfth to November eighth certainly promises to be worthy of repeated visits, and to be superior in quality.

Among the artists who will be represented are the following: Wayman Adams, Gerrit A. Beneker, R. Sloan Bredin, Dines Carlsen, Bruce Crane, Paul Dougherty, John J. Enneking, Gertrude Fiske, John F. Folinsbee, Ben Foster, John R. Frazier, Leon Gaspard, Childe Hassam, Charles W. Hawthorne, Robert Henri, Felicie Waldo Howell, John C. Johansen, Paul B. King, Walter Koeniger, Ernest Lawson, Jonas Lie, William Cushing Loring, Willard L. Metcalf, Hobart Nichols, Robert S. Nisbet, Douglass E. Parshall, Maurice B. Prendergast, Edward W. Redfield, William Ritschel, Eugene F. Savage, W. Elmer Schofield, John Sloan, Robert Spencer, Mary Stafford, Alice Kent Stoddard, Gardner Symons, Edmund C. Tarbell, Allen Tucker, and Walter Ufer.

The paintings have been carefully selected, and the general effect should be to reveal even more strongly than before the strength and power to be found in American painting.

The fact that a change is being made, and the Fall Exhibition hung for the first time for many years in the large gallery

of the older Museum, which has been entirely redecorated and improved, makes it possible to see the exhibition under most favorable circumstances.

The exhibition will open with a private view on October twelfth.

IMPROVEMENT OF THE OLD GALLERIES. Among the repairs and improvements undertaken during the past summer were a number of changes in the appearance of the older galleries. All of the coves and wood-trim were painted, thus greatly increasing the light; the ceilings and walls of the east gallery and the entrance hall through the school building were repainted, and new fabrics were put on as wall-coverings in the galleries. Despite the attractiveness of the new galleries visitors will find that the older ones are still an important part of the Museum. The larger gallery is to be hung first with the Fall Exhibition of Contemporary American Paintings and later with an important group of American paintings belonging to the Museum. The two smaller galleries will continue to function as special exhibition galleries, where much that is vital in fine and applied arts may be seen to advantage. Visitors to the Museum may use either of the two entrances, that at eleven Waterman Street, or the new entrance hall on Benefit Street.

THE CURATORSHIP OF THE MUSEUM. At the meeting of the Trustees in June it was decided that the growth of the collections now warranted the establishment of the office of Curator of the Museum. It was further decided to appoint to that office Miss Miriam A. Banks, who for a number of years has ably served as assistant in the Museum. Miss Banks holds an M. A. degree from Brown University and has done considerable advanced research. Her special study in the field of Greek vases has found expression in a paper entitled "The Survival



of the Euthymidean Tradition in Later Greek Vase-Painting." This was published in the *American Journal of Archaeology*, Second Series, vol. XXX, No. 1, p. 1-12.

**THE JACKSON BEQUEST.** The Museum has been advised that, under the will of the late Benjamin M. Jackson, it was to receive certain of his choice pieces of furniture, and shared with Brown University and the Rhode Island Hospital the considerable estate which he left. There were some minor bequests, but the income of the funds which later will be available is to be used "for the purchase of such works of art as the properly authorized representatives or committee may find desirable for the use of said Rhode Island School of Design." This fund is to be known as "The Mary Bixby Jackson Fund." As the choice works of art are added year by year, it will be increasingly evident that Mr. Jackson made

extremely wise provision that his interest should be continued after his death. By such broad-minded consideration have the museums of America reached their present stage of development, and only by others following his example may the larger and more useful collections of the future be acquired.

**A GIFT OF POSTERS.** Mr. and Mrs. Rowland Hazard of Peace Dale have kindly given to the Museum a group of thirty-four European posters by well-known specialists in this field. They are largely the work of Central European artists, including such men as O. Baumberger, E. Cardniaux, A. Giacometti, O. Hoppeler, H. Laubi, O. Morach, H. Matisse, A. Marxer, Ch. Kuhn, A. Oechslin, N. Stocklin, L. Steiner, O. Wyler, O. Bucherer and K. Heckel. The poster has received serious consideration in modern times, and development in this field is constant, especially in Europe.



Main School Building

*The Bulletin of the  
Rhode Island School of Design  
Providence*

All communications should be addressed to the  
General Editor Mr. L. Earle Rowe

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#### ADMISSIONS

**HOURS OF OPENING.** The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays, and Sundays.

#### PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

#### PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

#### COPYING

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

#### LIBRARY

The Library contains 6,201 volumes, 17,211 mounted photographs and reproductions, 5,078 lantern slides, and about 4,408 postcards. During the months of June, July and August the library is closed.

# Bulletin of the Rhode Island School of Design

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No. 1



Portrait Head of Prince

Egyptian 5th Dynasty

Gift of Mrs. Gustav Radeke, 1925

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912

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A GENTLEMAN OF ANCIENT  
EGYPT

A WONDERFUL thing has happened. A distinguished man has taken up his residence in the Museum, a man who lived over 4600 years ago. In the flesh he saw the pyramids of Gizeh in their youth, he had a part in the pageantry of the river Nile when it bore the nobility of the land in the golden age of Egypt, doubtless he owned a palace in Memphis when it was a city twenty miles from wall to wall, and certainly he was a man whom the Pharaoh delighted to honor. Can we be sure of these things? Yes, and far more, as intimate acquaintance with the gentleman and a slight study of Egyptian life, as revealed by the monuments, will readily disclose.

First, as an individual how do we know him? His sensitive Egyptian face, true to the purest blood, with not the slightest trace of negro ancestry, places him as of a princely family. One is tempted almost to say a member of the royal family, but that no one can determine. We can be sure, however, that he never sat on the throne of the Pharaohs. He may have had a long life and he may not, since the Egyptians had a practice in their sculpture of showing a person in the prime of early manhood, in order that he might be the better able to enjoy the blessings of the after life. The head, however, gives every evidence of being a study from life, seen of course through the prevailing conventions of the times. Like all of his contemporaries his head was shaven, and he wears a wig. Only those who sojourn in Egypt for a time away from the vast tourist caravanseries of the present, and perhaps spend delightful days—resurrecting from the protecting sand the souvenirs of an Egyptian day that is past, can appreciate the wisdom of this custom.

His firm mouth reveals no weakness, and his shapely head gives indication of a born leader. One might also infer careful grooming, as befits the gentleman of any age.

Either he, or his family after his death, sought the services of some nameless but gifted artist who, with chisel and gouge driven by a wooden mallet, not only conceived a striking likeness but also a work of art which ranks high among the portraits of the Old Empire, in a period of art never excelled in any other part of Egyptian history for refinement and taste. Note, if you will, the superb modelling of the cheek, the grace of the mouth, the expression about the eyes, and the feeling for the subtleties of flesh as revealed by the back of the neck and the shoulders. Such work is rare in any age. When one recalls that to secure such modelling the finishing was done with sand and water and rubbing with the fingers, the difficulties of the artist can be appreciated.

We need not be surprised that the name of the sculptor is unknown, for the name of the artist, gifted though he may be, was rarely inscribed on the object he made, whether his work was in the hardest diorite, or granite or the more yielding wood. In the first place many of the artists were slaves, or if not, they were members of a section of society to which no especial attention was paid. That did not affect in any way the sculptor's mastery of technique and the expression of his genius.

But to return to our new acquaintance. Sharing as he did the beliefs of his day, he felt that he was composed of various parts. For instance, there was his body, his name, his ghostly double, his soul, etc. All of these are perfectly evident to us as to him, with the possible exception of the ghostly double, but I ask you, are we far removed from the period of a shrinking but none the less existing belief in ghosts?

This ghostly double interests us very much. Our friend called it his Ka. He believed it lived in the grave with the body after death. Both the embalmed body or mummy and the statue buried with it, either of wood, bronze or stone, served as its home and the statue served

in that capacity when or if the mummy disappeared. The soul meantime had winged its way to the Egyptian heaven, there to remain forever. The name of the person was painted on the outer cases of his sarcophagus, perhaps also on the gold or faience ornaments between the linen wrappings, but certainly inscribed on the base upon which his statue stood.

Do we know that name? Alas no, for after the figure was made and placed in the tomb at Sakkara it was partly burned, if not broken. Evidence of this is seen on the figure in the Museum. Whether this was done in the beginning, and so done with purpose that it might serve the Ka the better, or later on by thieves, is but a matter of conjecture. At any rate the lower part of the figure with the name carved thereon, the black characters emphasized in the polished wood, has entirely disappeared.

What matter though the name be lost? We could not know of his personality, his life, the high quality of his statue any the better did we know his name. All of this lives and speaks to us in the piece of wood wrought by loving hands in ages long past which now quietly and patiently waits for your visit in our Museum.

We have the Ka figure, the body has disappeared, so the shadowy double must, according to the ancient Egyptian belief, have crossed the seas and still haunt the figure in its new home. Pierre Loti in his fascinating book "*La Mort de Philae*" (translated into English under the title of "*Egypt*") has a delightfully creepy description of a night's visit to the mummies of the kings and queens of Egypt in the Cairo Museum. In his poet's mind he seems to see the Kas of these ancient monarchs conversing with each other and the ladies exchanging gossip as of old.

We are not interested in having that kind of poetic fancy, being satisfied to allow the Ka to reside unseen in the beautiful portrait statue, but it is good for us to make the acquaintance of the unknown prince, and to feel that like so

many other things in the Museum, he not only whispers of the past but reveals to the present the eternal union of life and beauty.

L. E. R.

### "THE MISERS"

By Van de Capelle

VISITORS to the Museum who are familiar with the collections at Windsor Castle and the National Gallery will doubtless be surprised to find in one of the paintings here a curious parallel to a painting in each collection. This is "*The Misers*" by Cornelis Van de Capelle which was given in 1925 by Mrs. Jesse H. Metcalf.

The story of its relationship to the others of the type deserves to be told with acknowledgment of full indebtedness to Lionel Cust who, in the *Burlington Magazine*, (vol. 20, Feb. 15, 1912, p. 252 sq.,) deals at length with the Windsor Castle example.

In brief the story is this. The well-known Flemish artist, Quentin Massys, painted in 1514 a distinguished portrait of a banker and his wife, which is now one of the treasures of the Louvre. This must have been very popular, and inspired other artists to repeat the type with variations. As has been noted by several scholars, especially F. de Mély, there are two types, one which represents the banker and his wife and the other related in many details but differing in that the parties represented are two bankers. These people have not the pleasing characteristics of the first type but rather have fairly earned the title of "*The Usurers*" by their hard features. That this particular type was most popular is shown by the many copies in various European museums and collections. This type seems to have been followed by at least two painters. It is also true that the exaggeration seen in this type is a feature which is well-known in Dutch painting.

There are at least six well-known rep-

licas of the subject which are closely related to the picture given by Mrs. Metcalf. These are in the Windsor Castle collection, in that of Viscount Cobham of Hagley, of Baron Oppenheim, at Cologne, and in Munich, Naples, and Bologna. In each the pose is the same; the candlestick, box with Gothic characters inside, sealed papers, etc., on the shelf, the folding of the pages of the book, the

The one which most resembles the addition to the Museum is that in Windsor Castle. The English example measures  $45\frac{1}{2} \times 32\frac{1}{2}$  inches, the Providence one is  $49\frac{3}{4} \times 38\frac{1}{8}$  inches. The former, we are told in the catalogue, used to belong in the collection of Charles I. and has long been a popular painting in Windsor Castle. According to Maurice Brockwell, the distinguished English art critic, who



THE MISERS

by Cornelis Van de Capelle

Example in Windsor Castle Collection

sand-shaker, inkwell, and jewel on cloth case are common features, as well as other minor details. But there are at the same time numerous differences, chief of which is the fact that a parakeet has a swinging perch below the shelf in one instance, in two other examples in the same spot there is hung a pair of scissors. In the Providence example both are absent.

knows both pictures, the Providence example is painted by the same hand as that at Windsor Castle, possibly a few months later, though this would be difficult to establish. Mr. Cust first had the honor to change the attribution of the English example from Massys or his pupil Marinus Van Roymerswaele to Cornelis Van de Capelle on the strength of M. de



Mély's discoveries about the group.

To many the name of Van de Capelle will be unfamiliar, but not so the name by which he was later known, which was Corneille de Lyon. The artist was born in the Hague (early 16th century) studied under Quentin Massys at Antwerp, as Marinus Van Roymerswaele also did, and

the appointment as Painter to the Dauphin, later Henry II., and enjoyed the patronage of Catherine de Medicis. He may have journeyed to England in 1543-4 to complete Holbein's work.

As an instance of how intriguing the various points about a picture may be, there may be mentioned the word "Cue-



THE MISERS

by Cornelis Van de Capelle

Gift of Mrs. Jesse H. Metcalf, 1925

like so many of his countrymen wandered elsewhere in Europe to place his talent to the best advantage. He apparently went to France somewhere near 1536 and was living in Lyons by 1544. This city was his permanent residence until his death about 1574. Under his better-known name he received many honors, such as

len" and the stamps of seals on the box on the shelf. Mr. Cust has also ably dealt with these, finding the word to be probably the contemporary form for Cologne and the seals to be those of the Goldsmiths Guild in that city. As Cologne at this period was at its height of commercial supremacy, it was natural

that banking also was much in evidence.

The Providence example, as may be seen from the illustration, belongs, without question, to the group by Van de Capelle; but differs slightly, not only in certain minor elements, but in the painting of the drapery. Such differences do not affect the artistic quality of the picture. In it, as in the others, is the Dutch humor, the fine technique, and the rich color of a generation long past, all of which have a constant appeal today.

R.

#### A DRAWING BY GUYS

**A**MONG the original drawings in the collection of the Rhode Island School of Design are many which express very fully the period which saw their creation, but none surpass in this respect one by Constantin Guys. Few artists have so perfectly mirrored their time in their drawings as did Guys. His keen eye and sharp pen or brush, vigorous in the extreme, with a suggested touch of caricature, so directed attention to the fads and foibles of his day that his work has been said to be a "mirror of the Second Empire."

This period in French history has a decided interest. There was not the excited military activity of the days of Napoleon, but a placid flow of life along conventional lines, at the races, along the boulevards, or in the salons. Paris was, as might be expected, the centre of this chapter of French life. Here fashion and custom centred around the emperor and the empress, Eugénie de Montijo. The former was the grandson of the empress Josephine, while the latter was one of the famous beauties of the day, whose ideas on dress moulded fashion along new lines. She it was who introduced the wide spreading skirts, dressed her hair in ringlets, made use of wreaths of flowers on her head, and in particular, wore a little hat set on top of elaborately arranged hair. This was copied by all the ladies of France and in turn by the rest of the feminine

world to whom France means the source of inspiration in dress.

The drawing in the Museum collection was given by Mrs. Radeke and is a most representative example of Guys' work. It sums up the style in dress of the day to a remarkable degree, and in addition shows how clearly the artist was an interpreter of modern life. There is none of the classical spirit in it, it has no idealism, no story to tell. It is rather a strong virile drawing, quick and sketchy as all of Guys' work was, alive with a keen interest in life as he saw it.

To understand the drawing and its creator a word about the artist may be of value. Ernest Hyacinthe Constantin Guys was born at Vlissingen in Holland on Dec. 3, 1802. His family was of Provençal origin, his father being Commissary-in-Chief of the French Marine. Guys' life was full of adventure and variety. He served for a time in the cavalry, then he traveled widely in Bulgaria, Spain, Greece, Algeria, Italy and Egypt. During the Crimean War he was correspondent for the Illustrated London News. He never cared for publicity, always preferring to be anonymous. That is why his drawings are not signed. His life though adventurous was long, for he died in 1889.

In spite of his retiring disposition, Guys' brilliancy of genius brought him many admiring friends among the artists and critics of his day. One needs but to mention a few to realize their high standing. Theophile Gauthier, Manet, Célés-tin Nanteuil, Delacroix, Saint Beuve and Champfleury all appreciated his genius, and such well known writers as Baudelaire, Roger Marx, Thackeray, Nader and others paid him tribute in their writings.

To feature the life of the Second Empire in their work seems to have been characteristic of a large group of artists, each emphasizing a particular phase of that many-sided period. But Guys rises above them all in that he is master of the spirit and every phase of the times in



FIGURE DRAWING

by Constantin Guys

Gift of Mrs. Gustav Radeke, 1921

which he lived. Following his death there was a considerable decline in interest in his work on the part of the general public. This was but natural for the spirit of the Second Empire was no longer that of modern France, and new phases of art expression dazzled the eyes of art lovers. But in the study of these new movements, the work of the pioneers and innovators who made the movements possible is again coming to its own, and among them Guys certainly holds an important place. We forget the old-fashioned dresses and fashions and admire the genius of the man who created these

drawings, and we agree with the oft-quoted judgment of Baudelaire, who in his book on Guys entitled "*Le Peintre de la Vie Moderne*" says, "We may wager confidently that in a few years these drawings will have become precious archives of civilized life. His works will be sought after by the curious, just as are those by Debucourt, Moreau, Saint-Aubin, Carle Vernet, Laurie, Deveria, Gavarni, and all the other exquisite artists, who, though they depicted naught but the beautiful, are none the less, in their way, serious historians." L.E.R.



THE TURNER COLLECTION  
OF ORIENTAL RUGS

ITSO happens that two important collections of Oriental rugs were on exhibition in New England during the month of December: the James F. Ballard Collection at the Boston Museum of

cataloguing of his collection. Both groups are particularly strong in Turkoman rugs and in Asia Minor prayer rugs.

The Oriental rug has held an honored place in art for a number of centuries. It was the prized floor and divan covering of the Mohammedan world, into which the



KOULAH PRAYER-RUG.

Turkoman, 17th Cen.

Lent by Mrs. Frederic A. Turner, 1926

Fine Arts and the Frederic A. Turner Collection at the Rhode Island School of Design. The former is from St. Louis and the latter from Boston. The circumstance is all the more remarkable since the collectors were intimate friends with kindred interests, and Mr. Turner enjoyed the expert assistance of his friend both in bringing together and the proper

designer wrought his love of color, of flower-gardens, of the chase, and especially of the religion which gripped his soul. All but the last of these also appealed to the European of the sixteenth and seventeenth centuries and Venice grew rich as her merchants acted as middlemen in the rug trade. The unusual patterns and particularly the rich

delightful coloring appealed to the artists of the day, and the slightest contact with Venetian paintings of the time shows the extent of the use of rugs. Nor was this interest of the artists confined to Venice, but groups in other Italian cities shared in the tribute to the Oriental rug. In Italy too, the rugs had other uses, sharing with tapestries the decoration of the city when there was a festival occasion.

The use of the rug in painting was by no means confined to Italy, for one finds the canvases of Vermeer, Jan Steen, Holbein and many other Dutch and Flemish masters made richer by the introduction of rugs as accessories.

Today the interest in rugs finds expression in two ways, first in the extended use of these objects as floor coverings where their decorative value is also appreciated, and second in the hands of the connoisseur as a work of art worthy of study and to be cherished. The second is by no means easy to accomplish, as the good examples are rapidly becoming rarer and more costly. Only a couple of weeks has passed away since a notable example, unique and of the highest quality, sold in the New York market for \$100,000.

Consequently the opportunity which the museums frequently present, drawing either on their own rich collections or on those of their friends and supporters, by the exhibition of notable groups of rugs or carpets has a wide appeal, and many have availed themselves of the chance to see Mr. Turner's fine collection.

The large and exceedingly fine and rare carpet was beyond Mr. Turner's reach, and he preferred to keep to the smaller and more intimate pieces of the seventeenth and eighteenth centuries. In this field his collection is important in the varied types represented in their excellent quality, and fine condition.

#### LECTURES BY

#### MIGÉON AND BINYON

TWO important public lectures have ushered in the season of 1926-7.

By force of circumstances they came fairly close together, as both speak-

ers were in this country for a few weeks only. Each was an authority in his line, a world-recognized figure in the museum world, and a speaker of charm and great interest.

M. Gaston Migéon, formerly curator of Mediaeval Art at the Louvre in Paris, and now one of its Trustees, lectured on November seventeenth on Persian Miniatures. The lecture was illustrated, and delivered in French. It was thoroughly enjoyed by a large audience.

The second lecture on November twenty-second was given by M. Laurence Binyon, keeper of Oriental Prints and Drawings at the British Museum in London. His subject was "Chinese Painting", and he treated it in the appreciative and sympathetic way which is so individual, and found both in his books on Oriental art and his lectures. This lecture also attracted a large audience.

Other important lectures are planned for the balance of the season, details of which will be published later.

#### HOWARD L. CLARK

THE death of Mr. Howard L. Clark on November 3, 1926, deprived the R. I. School of Design of the encouragement and help of a friend who was thoroughly in accord with its interests and purposes, who loyally served on its Board of Trustees for over twenty years and on its Museum Committee since 1902, generously giving of his time and strength. Those who served with him miss his wisdom, developed through his long business career, his love of art in whatever medium expressed, his faith in the future of the institution, and his kindly personality.

It was characteristic of Mr. Clark that he not only made a bequest of \$1000. to the School of Design, but named it as one of the three institutions in Providence which should benefit at such time in the future as the conditions governing his estate should be fulfilled, and the estate be divided.

The School of Design is the richer in every way for Mr. Clark's coopération through the years.

#### GEORGE W. STEVENS

THE growing art museum world shares with Toledo a very great loss in the death of George W. Stevens. The development of the Toledo Museum of Art from an idea to the reality, from a backing of nothing to one of millions, and a future rich in unbounded possibilities is entirely his work, helped by his wife. His charming personality, his mastery of men, his genius for gathering friends, his visions of museum usefulness are things that no one can forget who ever met him.

It was Mr. Stevens who showed the way in America to such useful work of an art museum as Boy Scout guards in the galleries, education in art appreciation of the blind and deaf, a campaign for clearing up refuse in the streets as part of the City Beautiful campaign, encouragement of nature study classes, especially the increasing by the children of the number of bird-houses. These may seem of slight relation to museum work but Mr. Stevens showed clearly that the art museum in these and many other ways may be a power for good in the community.

Mr. Stevens held an honored place among his confrères, and was beloved in Toledo to a degree that must have been most gratifying.

#### ACCESSIONS AND GIFTS

June 1st to December 9, 1926.

##### *Ceramics*

Thirteen plates, painted by Watanabe Ghokushu, Japanese. Gift of Edward Carrington, fulfilling the request of Mrs. Carrington.

Two-handled cup, Greek, 7th century B. C.; terracotta figurine of horse and rider, Greek, Attic, 7th century B. C.; rhyton, Greek, 5th century B. C. Museum Appropriation.

Two tea-bowls, Japanese; thirteen tiles,

twelve tile fragments and fragment of dish, Persian; two-handled cup and red-figured skyphos, So. Italian, 3rd century B. C. Gift of Mr. and Mrs. Henry D. Sharpe.

##### *Costume*

Four feather fans, early 19th century; one East Indian and two Arabian garments; two cashmere shawls. Gift of Miss Eleanor B. Green.

Paisley shawl, Scotch, 19th century; pair of beaded mocassins, American Indian. Gift of Henry A. Greene.

Kashmir shawl, East Indian; embroidered satin waistcoat and gold-embroidered satin cape, French, 18th century; two brocade stoles and brocaded maniple, Italian, 17th century; silver-embroidered satin cape, Spanish, 18th century; fan, Japanese, 19th century. Gift of Mr. and Mrs. Henry D. Sharpe.

Six inlaid ivory buttons, Chinese, 19th century. Gift of Robert R. Taft.

##### *Furniture*

Mirror with carved and gilded wooden frame, American, 19th century. Bequest of Benjamin M. Jackson.

Two armchairs, Chinese. Museum Appropriation.

Oval-topped table, Dutch type, 1650. Gift of Mrs. Gustav Radeke.

##### *Gems and Seals*

Twelve plaster impressions of Cretan engraved gems and of an Assyrian cylinder seal. Gift of Rev. Frank T. Hallett.

##### *Glass*

Unguent bottle, Alexandrian; two bottles with painted decoration, German (?) 18th century; four pieces of Roman glass, 1st-2nd century; three pieces of Venetian glass, 18th century. Gift of Mr. and Mrs. Henry D. Sharpe.

##### *Lace*

Darned net, Greek Island, 17th century. Gift of Mr. and Mrs. Henry D. Sharpe.



*Lacquer*

Panel, figures and flowers in gold and silver inlay on black, Chinese; rice-bowl with cover, Japanese, 19th century. Gift of Mr. and Mrs. Henry D. Sharpe.

*Metalwork*

Bronze repoussé mirror-back, Greek; bronze mirror and iron pot with bronze cover, Japanese, 19th century. Gift of Mr. and Mrs. Henry D. Sharpe.

*Numismatics*

Three silver medals, made by G. Devreese. Gift of Commission for Relief in Belgium Educational Foundation.

Silver stater of Pheneos, Greek, 400-362 B. C. Gift of Mrs. Gustav Radeke.

*Paintings*

"Landscape with shepherd and sheep," by Charles Jacque; "The Last Sigh of the Moors," by Ruiz Morales; "After the Storm," by Abbott Strong. Bequest of Emma G. Harris.

Painting on glass, full-rigged vessel "Corea" of Providence, early American. Bequest of Benjamin M. Jackson.

Miniature on ivory, portrait of John Greenleaf Whittier, by Alvan Clarke, ca. 1840. Gift of Mrs. Gustav Radeke.

Three panels, flower studies, Japanese 17th century; two fragments of Pompeian fresco. Gift of Mr. and Mrs. Henry D. Sharpe.

*Posters*

Thirty-four posters by contemporary European artists, German and Swiss 1924-26. Gift of Mr. and Mrs. Rowland Hazard.

*Prints*

Ninety-one engravings and etchings. Gift of Mrs. Raymond G. Mowry.

*Sculpture*

Marble stele, archaistic style, Etruscan; marble torso of a man, marble altar and marble satyr head, Graeco-Roman; marble torso of a child, Greek, 4th century B. C.; three Tanagra figurines, Greek, 3rd century, B. C.; marble portrait head,

Augustan type, Roman, 1st century B.C.; marble column, Roman, 1st century A. D. Museum Appropriation.

Bronze statuette of Aphrodite, Greek, 2nd century B. C. Museum Appropriation and Special Gifts.

Seated Buddha, lacquered wood, Burmese; marble toilet vase, Graeco-Roman; fragment of marble vase, Italian. Gift of Mr. and Mrs. Henry D. Sharpe.

Marble fragment of Relief, Eros (?) seated on a dolphin, Greek. Gift of Edward P. Warren.

*Silver*

Tablespoon, made by C. Wheaton, late 18th century. Bequest of Miss Jessie L. Coggeshall.

*Textiles*

Glazed chintz, French; silk damask, Spanish, late 16th century. Gift of Edgar L. Ashley.

Millefleur tapestry, French, early 16th century. Museum Appropriation.

Four pieces of Toile de Jouy, French, late 18th century. Gift of Mrs. Gustav Radeke.

Two embroidered cotton borders, Bulgarian, 19th century; parts of three Kashmir shawls, East Indian; embroidered silk bed-cover, English 17th century; sampler, English, 18th century; two pieces of silk embroidery, Chinese, 18th century; quilted and embroidered bodice-front, French, 17th century; silk lambrequin and silk brocade, French, 18th century; three embroidered cotton bags; Graeco-Albanian, 19th century; cutwork and embroidery on white linen, five pieces of silk embroidery on linen and three pieces of silk brocade, Italian, 17th century; two pieces of grass-cloth, Madagascar, 18th century; five pieces of carpet and silk brocade, Persian, 17th century, quilted and embroidered linen, Portuguese, 17th century; silk fringe and tassels, Spanish, 17th century. Gift of Mr. and Mrs. Henry D. Sharpe.



KOUBATCHA TILE

Persian, 16th Cen.

Gift of Mr. and Mrs. H. D. Sharpe, 1926

*Wax Silhouette*

Colored wax medallion portrait of a soldier. Gift of Mrs. Gustav Radeke.

*Woodcarving*

Medal of International Exhibition, Fairmount Park, Philadelphia, 1876. Gift of Dr. G. Alder Blumer.

Two carved cypress panels, Italian, 16th century; two carved wood swags, Italian, 17th century; printing-block for cloth, Italian, 18th century; two carved cherubs' heads, Spanish, late 17th-early 18th century; carved walnut panel, Spanish, early 18th century; Gift of Mr. and Mrs. Henry D. Sharpe.

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*The Bulletin of the  
Rhode Island School of Design  
Providence*

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All communications should be addressed to the  
General Editor, Mr. L. Earle Rowe

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# Bulletin of the Rhode Island School of Design

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No. 2



SECRETARY  
Lent by Mr. Arthur B. Lisle

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## JOHN GODDARD AND HIS WORK

IN the earlier days of furniture collecting there became known, now and then, to some of the more fortunate, a very fine type of secretary desk. This had a certain very well marked character and, as it seemed to be traced to Rhode Island, became known as the Rhode Island type. It was then traced to Newport and Mr. Pendleton thought that it was made by a firm of Goddard and someone in that city. This may have come from some tradition of the fact that there actually was, in Providence, in the last years of the eighteenth century a firm of cabinet-makers named Goddard and Engs. One inquiry after another led to the fixing of the somewhat shadowy figure at Newport, no partnership, but a single master craftsman, John Goddard. To the well authenticated Newport tradition documentary evidence was soon added, and to-day we are able to make a very fairly detailed biography of an artist who was certainly the finest of all the New England cabinet-makers and one of the two best in all colonial America.

## I.

John Goddard was born in Dartmouth, Massachusetts, on January 20, 1723/4.<sup>1</sup> His father was Daniel Goddard, a shipwright, born in Jamestown, June 6, 1697; his mother, Mary Tripp, was born January 9, 1700. They were married September 2, 1717.<sup>2</sup> Mary Tripp was of Dartmouth and her first three children, Margaret, Lydia and John, were born in that town. The rest were born in Newport where the births of all are recorded.

It is probable that John was brought up in Newport, where he was apprenticed to a cabinet-maker. To whom? We can only surmise, but the surmise is very probable. John was twenty-one and free in 1744/5. In that year, April 3, he was made a freeman of the Colony, which shows that he owned land unless he was elected as his father's oldest son. On August 7, 1746, he married Hannah Townsend, the daughter

of Job and Rebecca,<sup>3</sup> who was born June 20, 1728. There are said to have been many early cabinet-makers in Newport. Among these were the Townsends, in whose case the tradition is amply sustained by documentary evidence. Job Townsend was a cabinet-maker also, as he is called "joiner" in a deed of 1725; and there is every probability that John Goddard was his apprentice, and, as very often happened, married his daughter.

In the *Newport Mercury* of Monday, January 21, 1765, occurs the entry, "Last Saturday died Job Townsend, Town Treasurer." On June 11, 1764, the *Mercury* records Job Townsend and John Goddard as "Viewers of Joiners Lumber." This can hardly be the younger Job, who was also a cabinet-maker, for he would have been called "Jr."

In the *Mercury* of May 17, 1764, is a notice of the death of Daniel Goddard, carpenter. John Goddard appears as executor in an advertisement of the real estate of Daniel Goddard on October 1, 1764.

So far the records account merely for Goddard as a citizen. There is little to enable us to follow his career as a craftsman. We are left to conjecture a steady progress in craftsmanship, and an increasing reputation until 1763. We have some pieces which seem to be of his early career but they are authenticated only by tradition in the families which have always owned them or they are, so to speak, in Goddard's "handwriting."

In 1763 we get the first documentary light on Goddard's work in three letters which passed between him and Moses Brown. These mention customers and discuss furniture. The first is from Goddard:

"Newport ye 30th of ye 6th mo 1763  
Friend Brown

I send herewith The Tea Table & common Chairs which thou spoke for with the Bill. the other Work is in good forwardness hope to compleat in a short time. I Recd. a few lines from Jabez Bowen whom I suppose this furniture is for, Requesting

3. R. I. Friends Records. Arnold, V. R. VII, 17. The Town Records say August 6th.

1. Dartmouth. First Book of Records, p. 9.

2. Tripp Genealogy.

me to make a pre. Case of Drawers. ples to inform him I shall gladly serve him if he can wate till some time in the fall which will be as soon as I can finnish them as I have but little help if he inclines to wate for me I would know whither he means to have them different from what is common, as there is a sort which is called a Chest on Chest of Drawers & Sweld. front which are Costly as well as ornimental. thou'l Ples to let me know friend Bowens minde that I may Conduct accordingly. till then am thy friend

Jn<sup>o</sup>: Goddard"

Moses Brown replied (in the rough draft):

"Providence October 10th 1763

Mr. Godard Sr

I Recd yours of ye 4th Inst in Regard to what Mr. Bowen wrote you I had no Knolidge of but from my acquaintance with him I am Induc'd to believe he would use no man with more Severity than they Deserve but it is possibly he may be mistaken as to ye particular Time they were to be Deliverd, but this you was to do, that is, Finish ye Work I Wrote for ye first you did after my Brothers Wifes furniture were done but Instead of this you have made Work for Gov Hopkins's family spoke for in May and delivered it before ours and we have ye greatest Reason to think you once sold part of that made on purpose for us as ye boatman Cudgo once told me the Work was Ready but as it was Some thing Drisly you did not care to send it and at ye same Time sent word for us to Relinkquish a Table which you Could have 20£ more for but we Rifus'd notwithstanding which it did not come in Some Time, I should be very sorry to think you have not acted agreeable to your Ingagement to me if you Really had done it but I must be free to Tell you I can not think you have when I was at your Shop with our friends T. Robinson & W. Richardson abt. ye 25th April you told me you had got all ye Work in good forwardness ye Words as near as Can Remember Some of which you then showed me and I believe bothem Gent would be not a Little surprised was they told that ye Work then in Forward-

ness was not all Deliverd untill abt 5 months after. The Cherry Table & Leather Chairs<sup>1</sup> I sent ye Money for as I Wrote and should Gladly have sent it for ye others were they Ready at that Time



1. HIGH CHEST OF DRAWERS  
(Highboy)

Let by Mr. John Nicholas Brown

but as I have come to settlement with Mr. Bowen in such manner that he had ye Remr his own furniture to get and move after that Time and Knowing him to have sent several mesingers about it did not Expect to have anything further to do with it, but as I Wrote for ye Work I shall speak to Mr. Bowen about sendg you ye pay.

I am Sr

your Hble Sert"

1. Very possibly these are at the Moses Brown School.

To this letter Mr. Goddard replied at once:

"Newport ye 12th: of ye 10th: Mo. 1763  
Friend Brown—

I Recd thine of ye 10th: Inst. and am more surpris'd at the Contents then I was at that of Friend Bowen, am Really sorry thou should Immagin such hard thoughts of me, and our mutual Friends thou mentioned Robinson & Richardson would be as much so, as I believe they have so Regard for me they could not Entertain such a

such thing in my Life—the only Reason thou had not the Table sooner was because Cudgjo chose to wate for the Chairs and [not] because I had it to make or could have 20£ more for it and the Buro Table was done Five or Six week's, before the other Chairs which thou might have had if Called foor, I have had but very few messages Considering the time, not so many as I should have expected had I known they were wanted so much, which was the reason that one from friend Bowen



2. BUREAU TABLE  
(Knee-hole Dressing Table)

Lent by Mr. John Nicholas Brown

thought as my Using the worst of Men as thou seems to hint I have thee, for my part I cannot Conceive how it Could Enter thy Heart to suppose such a thing, Unless thou have been MisInform'd as I am ready to think hast been As to my sending to know if thou would Release the Table it was only to satisfie Collector Wanton's Daughter as she would not be put of without, I was so far from selling her or any body elce the Table, that 20 or £50 would have been no temtation at all Unless thou had Conceeded to it, which I did not expect nor desire,—for I think I can Truly say I never did any

Effected me so much, therefore my friend I hope thou will think more Charritable of me, who have ever Endeavour'd to Serve thee and all my Employers Well, according to the best of my Capasitye with regard to my work for Govr Hopkins Family is true, and thou must have expected I should Engag'd work to keep my Boys Employ'd if it Should a little Retard thy work, for we must do so or we Should be out of Employment So hope thou will excuse and think better of

thy friend  
John Goddard."



Several facts are very clear from these letters. John Goddard was, in 1763, making furniture for Moses Brown and for the wife of one of his brothers, for Jabez Bowen and for Governor Stephen Hopkins.

John Goddard made block-front furniture. There is no other interpretation to be put upon his "sweld front" for what we call a swell front was not in use in this country in his day.

He also made "Buro Tables" which are very surely the knee-hole desks or dressing

made inquirey & find not the least grounds for such a charge against John Goddard as that of a Boat being launched from his shop & gone to the Brittons, nor his advising with the British officers about his going off with them; his circumstances and that of his Family was a suffitiant bar to such a step." Robinson did not give this last rather equivocal reason in an uncharitable spirit. He wished to make assurance doubly sure in allaying suspicion. John Goddard's house and shop stood on the



3. BUREAU TABLE  
(Knee-hole Desk)

Lent by Miss Mary Potter

cases, as we call them, which form a conspicuous part of this Exhibition.

He made leather chairs and common chairs and tables. The documents here support tradition completely.

During the Revolution business in Newport dwindled and the British occupation practically destroyed it. Goddard's business must have fallen off with the rest. Some one started a story that he was planning to leave Newport with the British, but his friend Thomas Robinson wrote to Moses Brown, to whom some one had probably carried the slander:—"I have

water front, on Washington Street, in the region known as "The Point." He bought the land of Susanna and Abigail Hicks in 1748.<sup>1</sup> The lot is now occupied by the house of Mrs. Covell, a descendant. Goddard's next neighbor on the south was his friend Thomas Robinson, whose house is still standing and in the possession of his family. John Goddard was taxed for this estate in 1770, while Stephen and Thomas held it in 1800.

1. Town Records, III, 269, in Newport Historical Society. I am indebted for this research to Mrs. Elliott of the Society.

The letter supports this statement that Goddard's shop was on the water and seems to show that his fortunes were somewhat reduced. It is even possible that he tried to restore them, leaving Newport, by forming what we should call a "branch office" in Providence, for, in the *Providence Gazette* of June 15, 1782, appeared this advertisement:<sup>1</sup>

"Goddard & Engs

Cabinet Makers from Newport, at their Shop on the wharf of Mr. Moses Brown, a little below Messieurs Tillinghast and Hol-

conjectured that there was little more work to be had in Providence than in Newport.

The *Providence Gazette* of July 16, 1785, records the death of "John Goddard at Newport", while the *United States Chronicle* of July 21 gives the death of "John Goddard, joiner, at Newport." His will, made June 30, 1785, was proved August 15, 1785. In the *Newport Mercury* of August 28, 1786, appears this notice:<sup>2</sup>

"The Creditors to the Estate of JOHN GODDARD, Cabinet-Maker, late of Newport, deceased, represented Insolvent, are



4. BUREAU TABLE  
(Knee-hole Desk)

Lent by Mr. John Nicholas Brown

royd, near the Baptist Meeting House Have ready finished for sale several articles of Mahogany Furniture, such as chairs tables etc

Any kind of Cabinet Makers work may be had at said Shop on the shortest notice, performed in a neat and workmanship manner."

The same paragraph is to be seen in two more issues, those of June 22 and June 29. Since it does not appear again it may be

1. Mr. C. A. Calder.

requested to bring in their Claims to the Subscribers, within Six Months, the Time allowed for that Purpose . . . .

And all those indebted to said Estate, are desired to make immediate Payment to Townsend Goddard, Executor of said Estate.

EDMUND TOWNSEND<sup>3</sup> Commissioners  
WILLIAM ENGS, jun.<sup>4</sup>

2. Mr. T. G. Hazard, Jr.

3. Goddard's brother-in-law.

4. Of Goddard and Engs?

This was a legal device to protect the widow and the minor children until the debts could be paid, and to allow these provisions of the will to be carried out:—

"I John Goddard of Newport . . . Joiner . . . my Dwelling house and lot of land . . . with the Stable . . . shall be and remain to and for the use of my beloved wife . . . and a home for my Children that is now at home with me . . . I also give to my said wife all my stock of Mahogany and other Stuff to be worked up for the Support and benefit of my Said wife and children. . . .

Item, . . . to my two sons Stephen and Thomas Goddard all my Tools of every kind . . . the use and benefit of my Shop as long as their Mother shall live in consideration of their working up the Stock of Mahogany for their Mother in such Furniture as will be most profitable. . . ."<sup>1</sup>

The inventory gives the value of the personal property as £200-16. Five "Benches of Joiners Tools" were appraised at £18, while the stock was set down at £13.

John Goddard names in his will two sons who were cabinet-makers. Of these Thomas, who made much fine furniture, lived to a great age and was well remembered by old Newport people. Of Stephen little seems to be known. He died August 22, 1804.

The finding in the Newport Historical Society of a business card which, by the courtesy of the Society, will be printed,<sup>2</sup> and which bears the name of John Goddard, has revived the memory of a third son, John, who does not appear in his father's will and of whom little is known. The card can not be his, since he must have died before his father; neither can it, in its present state, have been that of the senior John, for the furniture which is drawn, in comical perspective, but with perfect knowledge of form, above the name, is of a type which the older craftsman never saw.

To whom did the plate belong? It is known that a John Goddard, a cabinet-maker, lived on the northeast corner of

Bridge and Second streets. He was a grandson and not a son of the older John, with whom he has been confused. The plate, with its address "Bridge-Street", is undoubtedly his. He was born in 1789 and died in 1843, and was almost certainly the son of Stephen. The family Bible shows no John among Thomas's children.



5. SECRETARY  
Lent by Messrs. Brown and Ives

## II.

There are in the Exhibition of Goddard's work in the Museum three very fine knee-hole desks or dressing tables — bureau tables as Goddard called them, and there is one highboy, a very beautiful and dignified example.

1. Newport Probate Records, I, p. 266.

2. See next Bulletin.



The piece of furniture, however, by which John Goddard is best known is the secretary, a very useful and very popular article among the merchants, lawyers and men of affairs of the eighteenth century. Of these wonderful desks there are three in the Exhibition. Two belong in the Brown family in which they have descended; the third came from the Potters of Kingston, from the family of Hon. Elisha R. Potter, father of the historian of Narragansett.

It has been suggested that those who follow tradition in claiming this work for Goddard are exalting him at the expense of other Newport craftsmen, of his old master and of his fellow apprentices, and that John Goddard was merely one of a school of cabinet-makers.

We may set against this, even if we do not count the inimitable quality of the design, the documentary evidence that the Browns were employing Goddard. Moses, we have seen, ordered furniture from him. Tradition says that he, as well as his brothers, had a secretary, and it is also said that it perished in the fire which destroyed his granddaughter's house. One of his descendants still possesses a chest-on-chest which is Goddard's also, though it has not a block-front.

The words of the letter, "after my brother's wife's furniture," show that Moses was not alone in his dealings with Goddard. Now, not to speak of Chancellor Bowen and Governor Hopkins, the Browns were men who would have the best there was, and we see that they patronized Goddard. Had there been a better man, they would have gone to him. The fact that two of the brothers are known to have given him work and the unity of the three secretaries which still exist seems positive evidence for the attribution of these pieces to John Goddard of Newport.

### III.

The highboy, illustration 1, is the oldest piece in the Exhibit. Its pedigree, as given on a paper pasted in the center drawer, assigns it to Governor Gideon Wanton and gives its date as 1760. At an auction after the Governor's death it was bought by Perry Weaver, Goddard's son-in-law, from

whom it descended to his grandson, Perry W. Freeborn. From him it came to his granddaughter, Mrs. Bellman, who sold it to Vernon, from whom it was bought by Mrs. John Nicholas Brown.

This is no doubt authentic, from Perry Weaver down, since Weaver must have known the piece and have known who made it as well as who was its owner, but there were several Wantons who had the title of Governor and the tradition may have failed to distinguish correctly among them. Governor Gideon Wanton, to whom the highboy is assigned, died in 1767 and, if we assume that Weaver wanted the case of drawers for his marriage, which took place in 1778, the dates will not agree unless the auction took place eleven years after Gideon's death, which, of course, is entirely possible. It is not easy to see, however, what Weaver would want of furniture before his marriage, and it is possible that his descendant confused Gideon with Governor Joseph who was deposed for supposed Royalist sentiments and who died in 1780, or with his son, Deputy-governor Joseph, who was a Tory, who left Newport with the British in 1779, and died in New York. This second Joseph was, moreover, the brother of that "Collector Wanton's daughter" whose teasing about the table is recounted in the letters of Goddard and Moses Brown.

The highboy is of walnut with a veneer of burled walnut on the front of the lower half, while the drawer fronts are of the same beautifully grained material but seem to be solid. These drawers have the thumb moulding and not the bead on their edges, illustration 1, and O and P in illustration 7, and are built in a way to which Mr. Bergner, Vernon's head cabinet-maker, once called my attention as a characteristic of Goddard's work. Goddard, he says, carried the bottom of the drawer across the lower edge of the side, A, in illustration 7, and then put on a thin strip to act as a shoe and to run upon the slide. This was a very ingenious device, for the shoe, when worn out, was easily renewed without replacing the whole side or piecing it out. Another bit of skilful framing in this piece

was the treatment of the runs or slides on which the drawer travels. These were probably of oak, as there is one of that wood still in place. Each was fastened, as C in illustration 7 shows, in front of a piece of walnut, set in between the front and back of the case and fastened to its side. The worn slide, then, could be removed without disturbing the frame. Most of them have been so renewed but one is much worn and may be old, while the shoes of the drawers in some places are badly worn also.

The appearance of the highboy is very fine. It has an open pediment with double curves and returned mouldings at the breaks, a form which Goddard seems to have retained for his less expensive pieces throughout his career. The pediment is not merely set upon the front of the case, the curvature is continued for the full depth of the body. There is a finial upon its post on the axis of the pediment, and one at the bottom of the curve on each side.

The cornice varies a little from that which is generally found in these tall pieces. It is given in H of illustration 7. The lower member is carried around the two segmental breaks at each side of the central finial, a sign of Goddard's work which should always be looked for. The absence of it does not absolutely condemn a piece, but it calls for investigation and proof.

In the lower part of the case the legs are a little sharp of edge, but the way the curves of the apron repeat the scroll of the pediment with the shell in the center to balance the finial, is very fine. These curves are unusual in New England and have a look of Philadelphia work.

In one of his letters Mr. Goddard mentions a "buro table." By this he meant what we call a "knee-hole" desk. The first of the three in the exhibition, illustration 2, is a dressing table and writing table combined, that is, one could write on the top of it. This was made, so the note within it says, by Goddard for his daughter Catherine<sup>1</sup> who, on January 29, 1778, married Perry Weaver, sometime owner of

the highboy just described. From their son Benjamin Weaver it came to Mary Briggs Weaver Case, his granddaughter, and from her to Mr. John Nicholas Brown.

The second piece, illustration 3, is a combination of dressing table and desk, for the front of what appears to be the top drawer drops down and provides a surface for



6. SECRETARY

Lent by Mr. John Nicholas Brown

writing with the usual drawers and pigeon-holes at the back. This table came to Miss Mary Potter of Kingston by descent from her grandmother, Mrs. Elisha R. Potter.

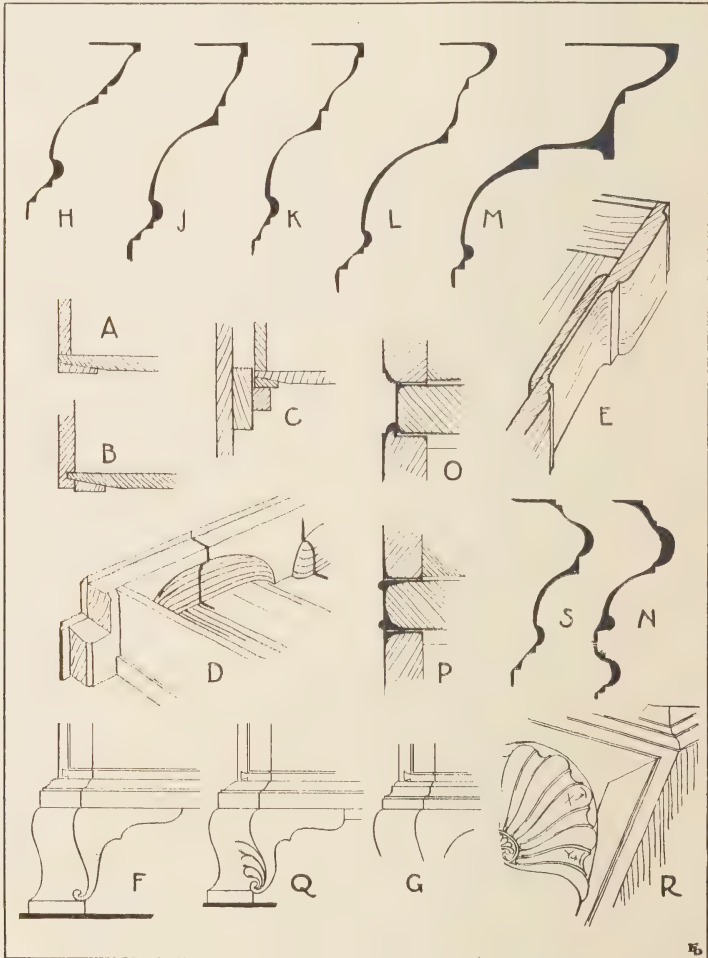
The third of these bureau tables, illustration 4, which is owned by Mr. John Nicholas Brown, is almost exactly the same as the Potter piece. The front drops in the same

1. John Goddard's will mentions "the account I have against my Daughter Catharine Weaver of household furniture."

way, and there is the same round-headed panel in the cupboard door. The dimensions, too, are alike. These drop-front pieces are rather unusual. Certainly it is not common to see two of them together. There is

there is a concave shell over the knee-hole. In the cupboard door of the Weaver piece and of the second Brown piece there is a round-headed panel.

Goddard had a copy of Chippendale's



7. DETAILS

another in Kingston, so that they may not have been so rare as has been thought.

All these tables have block-fronts, a block on each side of the knee-hole. Above each block in the face of the upper drawer, real or apparent, is a convex shell. The panelled door to the cupboard has a shell also in the Potter table, and in all of them

book and these tables show some traces of the Englishman's influence which otherwise, except as a pervasive quality, is not noticeable in Goddard's work. In N of illustration 7, is a profile of one of the mouldings the English designer uses for table tops; in S is Goddard's form in the tables before us.



The drawers here are not heavy and the bottoms in the Potter piece are nailed to the sides without the shoes which we meet in the heavier pieces. Between the drawers is a strip of mahogany on each edge of which is a projecting bead. The face of the drawer, above and below, P in illustration 7, is flush with the face of this strip.

The feet are of the ogee bracket type which prevails in all these tables and, in fact, is Goddard's most common form.

The moulding at the bottom of the case is noteworthy, F, illustration 7. It is usually, as here, a single ogee curve and is seldom departed from. The method of carrying the return of the block down into the foot is very skilful. It is the only fine solution of the rather troublesome problem.

These are most beautiful and attractive little pieces. They replace the rather awkward lowboy entirely, like Chippendale's "commode bureau tables", and they should be compared with the Philadelphia craftsmen's dressing table which modified the lowboy without replacing it.

One of the great secretaries, about ten of which are known and of which more may yet be found, is shown in the frontispiece. While less elaborate than the others, it is a very beautiful specimen of its class. It was bought by Mr. Arthur B. Lisle from Mr. Potter of Kingston, to whom it descended from his grandfather, Hon. Elisha R. Potter. The back of one of the inside drawers bears an inscription in pencil, "Made by John Goddard 1761 and repaired by Thomas Goddard in 1813." The names of other cabinet-makers, as repairers of the piece, are written under this.

There is no reason to doubt this statement. It was probably written by Mr. Potter at the time of the repairs by Thomas Goddard. If so, it may be taken as the truth.

The pediment is open like that of the Wanton highboy, but the desk is not so early as that piece. It is made of beautiful mahogany evenly matched and colored, a point of which Goddard seems to have been very careful and which should always be considered in identifying his work.

The cornice of the pediment is given at

J in illustration 7. It is of the usual type and differs from that of the highboy in the shape of the upper moulding. It seems to owe more to the tradition of the older curved pediments than to any of Chippendale's forms, as will appear from M in illustration 7. There is a resemblance, but Goddard thought out his own mouldings.

The doors are triple; two open together, one hinged on the other, and they lock into the third.

The block-front should be examined carefully in this piece. It occurs, as we should expect, in the desk, or lower part, in three sections; two projecting, one, in the center, receding. The return is treated, in the foot, as it is in the bureau tables, but with a little added floriation at the end of the little scroll, Q, illustration 7. The tops of the blocks are rounded over, there are no shells. These are put on the face of the lid out of which they are cut. The doors in the upper part, the bookcase, are blocked also, convex and concave again, each with its shell, which projects or recedes like the block below it.

The inside of the desk is very carefully worked out. The drawers and the central cupboard are blocked and three concave shells are used over the hollows.

The bottoms of the drawers seem to be original and run across the drawers in three pieces. The shoes appear again under the slides, as in the highboy.

In illustration 5 we see the desk of Joseph Brown, brother of Nicholas, John and Moses. He was married in 1759, and the secretary can be dated very close to that year. It appears in his inventory as "1 Mahogany Desk and Book Case" standing in the "North Parlour", and it apparently contained the "Gibbs's Architecture" and "Swan's Designs" which are listed with it.<sup>1</sup> It was valued at £12.

This is the most elaborate of the secretaries and thus of the whole Exhibition. While the interior is quite plain the outside has every adornment which could be used without breaking up the surfaces and spoiling the breadth and the self-contained quality of the composition, without allow-

1. Prov. Probate Rec. Will Book VII, pp. 12, 13.

ing the lines to predominate over the mass—something Goddard never did.

The lower part has the usual block-front, but shells are used at the top of the blocks on the face of the upper drawer. These are worked out of the solid, as may be seen at D in illustration 7, which shows the back of the drawer-front. The base of the blocking and the treatment of the foot are the same as in the examples already described, without the added leafage in the Potter secretary, but the moulding around the desk is more elaborate, G illustration 7. It consists of a quarter-round and a filleted cavetto instead of the usual ogee.

The drawer fronts are made of one piece of mahogany. This is very thin where the concave block is cut out of it, E in illustration 7, and is reinforced with a piece of lighter colored mahogany which may be a later addition. The three doors of the bookcase are blocked, with shells at their tops. The pediment is a "scroll," which has the usual double curve but in which each side ends at the top in a carved rosette, instead of the returned mouldings of the highboy and the Potter secretary. There is the usual finial between the segmental mouldings around which the lower moulding of the cornice is carried and there are blocks at the foot of each scroll to carry the end finials. The cornice, too, is more elaborate than any of the others with one more moulding, a quarter-round, at the top. This rather recalls Chippendale.

This is a piece of great dignity and charm, beautiful in mass and line, in color and in quality of material, and splendid in craftsmanship. It is a worthy rival of the magnificent presence of the next piece, the last in the Exhibition, the secretary of the oldest of the brothers, Nicholas Brown. He was married May 2, 1762, and he was thus almost certainly the brother whose wife's furniture was completed just before Goddard began Moses Brown's work, early in 1763.

In this very tall and stately piece the usual forms reappear. The pediment is like that of Joseph's but there are no boxes at its sides, and the cornice has only the regular mouldings, K, illustration 7. The

base moulding is single and there are no shells on the blocking of the desk.

The shells on the desk-lid appear to be cut from the solid. I know this will be doubted, but I believe it is true. In the blocks on the lid of Joseph's secretary it is certainly true. There we have a piece of wood, R, illustration 7, which is set across the end of the lid to avoid end wood, and this goes under the shell and the block, but the shell was apparently cut out to allow the strip to go under it, for while the strip is mitred to the lid at the top where there was room to work, it is not mitred at the bottom as it naturally would be, because, with the shell forming part of the lid, it would be very hard to cut and fit such a joint. Again, the rim of the shell is sunk into the lid with a bevel, as is shown at R, illustration 7, and it would be a practical impossibility to fit it there and yet bring the under side of the rest of the block to such a plane that no glue joint would show between it and the rest of the lid. Further yet, the joint would show at X, and it does not. It does show at Y over the cross piece. In the Potter piece the block is just as certainly glued on. It is in two pieces and the horizontal joint has opened a little, and the lower corner of one block has pulled away from the lid.

The drawers are built as in the other secretaries. They are separated by a board which runs back from the strip on the front the whole depth of the case. The bottom is grooved into the sides and the shoes are set beneath, as in B, illustration 6. But all these practical considerations, useful as they are and important in the questions of authorship and date, fall into their proper background of technical routine before the effect produced by this magnificent piece of furniture. It accentuates the impression which the whole Exhibit gives that here we have the work of a great craftsman—and a great artist. It is useless to talk of him as merely one of a school. No matter who trained him or in what tradition he was trained, no one can study the pieces in this Exhibition without feeling that they are the work of one who leads, not follows, who is a master and not a disciple.

N. M. I.

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THE JOHN BROWN HOUSE

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## THE JOHN BROWN HOUSE

THE news published in the press on June ninth, with the approval of Mr. Marsden J. Perry, that he had made provision in his will leaving to the School of Design the John Brown House, the grounds, a rare and unique collection of antique furniture and an endowment of \$200,000. to provide for suitable maintenance, has brought delight and gratitude to every lover of early architecture and furniture, whether in Providence or elsewhere. This wise and generous provision insures the preservation in perpetuity of what John Quincy Adams in his diary for 1789 says was "the most magnificent and elegant private mansion that I have ever seen on this continent."

The gift when received according to its terms will be known as the "John Brown House—Marsden J. Perry Trust."

The house itself, ever since its founding in 1786, has held a prominent place in the historical and artistic life of the community. Its first owner, John Brown, played an active part in Colonial and Early American annals. Through its hospitable portal the house has greeted a long and distinguished line of visitors, not the least of whom was George Washington. Through the years the house and its setting have endeared themselves to the hearts of many citizens who appreciate refinement, beauty and taste, and who cherish historical associations. Mr. Perry's notable and public-spirited intention will place him in the group of those who have immortalized themselves by their considerate benefactions, and have placed the community at large eternally in their debt.

Mr. Norman M. Isham, has expressed his judgment about the house in words quoted in the press, and here reprinted by permission, in order that they might be preserved.

"In plan and in setting, in scale and in proportion, in interior treatment, both of space and detail, the house is one of the very best things the colonial period produced," he declared.

"The date of the building of the house is well attested," he continued. "There is, on the lintel of a door at the back, the inscription: 'This house founded by John Brown, 1786.' Miss Kimball in her 'Providence in Colonial Times' illustrates a 'playing-card' invitation in which Mr. Brown 'requests the Favour of Miss N. Carter's Company to a Dance, at his House on the Hill.' The date of this invitation is January 2, 1788, the day after the house, still not wholly completed, had been opened for the wedding of his daughter, according to the 'Providence Gazette.' . . . . . Here Mr. Brown lived till his death on September 20, 1803. In the schedule of real estate attached to his will made in 1802 and recorded in Will Book 9, page 274, he described the property:

"The Homestead House in which I now live being 54 feet by 60 feet square, three stories high, with a deep cellar under the whole, and all brick from the cellar stone walls as well as the partitions in the wall of the house, together with the outhouses, viz. coach house, kitchen, stable and wood-house, with the bathing house and about 1½ acres of land on which the house stands, and nearly in the centre. Said land is bounded by the street on the west and the south."

"The land was a part of the original home lot of William Wickenden. It came by the marriage of Plain Wickenden to the Power family. Hope Power, who married James Brown, was the mother of John Brown.

"Mr. Brown meant that his house should be the finest he could have. Tradition says that his brother, Joseph, designed it and that English craftsmen worked upon it. There can be little doubt that the design was made, or was at least strongly influenced by Joseph Brown, although he died before it had progressed far, perhaps before it was begun, December 3, 1785. He had selected the design for the First Baptist Meeting House, and had no doubt designed his own dwelling also. We know that he possessed the copy of Gibb's 'Book of Architecture' from which the spire of

the First Baptist was taken, and that he also owned a copy of Abraham Swan's 'Designs of Architecture.' It is with the latter that the elevation of the house shows most affinity.

"If there is little doubt as to the designer of the house, there is, apart from the mason's work, almost nothing definite about the craftsmanship. Dr. E. M. Snow, in his account of the Mechanics' Festival, records, as part of his biography of Zephaniah Andrews, the mason, that Andrews built University Hall and John Brown's House.

"The house is three stories high. This was not so much of an innovation, for Nicholas Brown had built a three-story dwelling about 30 years before, and Joseph and William Russell had followed his example. There is in the middle of the front a break which is crowned by a pediment and this following of English precedent is also new in Rhode Island. The Clark house of practically the same date, keeps to the plain front.

"The effect of dignity and repose which the outside gives repeats itself within the house. The entry, of course, has the New England proportion as against the Southern, but it is very spacious for a Northern house and must have been even more charming than it is when the window on the stair landing was still open. The doors which open from this entry to the rooms are very finely treated with well detailed entablatures and pediment. Some of the best carving in the house is in these friezes. The great staircase of mahogany with its twisted balusters and its beautiful scroll at the foot of the rail has a new device in the curved string at the landing instead of the usual square turn with two posts. Otherwise this stair is a refined copy of that in Joseph Brown's house, even to the fine vertical scroll, which seems to exist only in these two examples, with which the cap of the stair wainscot is finished.

"The rooms, high as well as wide, give a splendid impression of space. That on the right of the entry is the larger, the great drawing room with the tall mantel on its

chimney. It is wainscoted to the window level, but the wainscot cap stops against the window architraves which go down to the seats with which each opening is provided. Neither mantel nor window seat looks English. The seats were not, apparently, as popular in the Old World as they were with us where we went out of our way to gain the space for them.

"With its present surroundings and with the superlative furniture which now adorns it, and which receives from it an added beauty, the house justifies the praise of John Quincy Adams."

The School of Design gratefully appreciates the confidence reposed in it by Mr. Perry, and, when in due course of time the transfer of the property has actually taken place, as stated in the will, the institution will gladly so administer the gift that, in the words of the trustees, "it shall give the greatest possible effectiveness to Mr. Perry's public-spirited intention that it shall be used for the advancement of the education of the public in artistic endeavor and for the advancement of public taste."

#### DOORS FROM A PERSIAN PALACE

WHEN Shah Abbas the Great of Persia made Ispahan the capital of his kingdom, he created, with the magic ease of an Oriental potentate, a superb city of magnificent palaces, glittering pavilions, romantic gardens musical with fountains, of beautiful mosques and splendid audience-halls. His successors throughout the 17th century cherished its grandeur. Of these, the luxury-loving Shah Abbas II was not one to curtail the magnificence of his personal surroundings. He lived without the city proper, on the south bank of the Zende Rud. He called the place Sadetabad, or the abode of Felicity, and there he built the Palace of Haft Dest, or the Seven Suites, his harem. The river bank near the Palace was lovely with gardens, the sophisticated wildernesses the Persians so love, with subserpentine waters, shady walks and tangled growth. Nearby was the pavilion called

the Aineh-Khaneh, the famous Hall of Mirrors, whose graceful columns scintillated with thousands of facets of glass. No expense was spared on the interior of the harem, and the services of the cleverest artists were commanded for its adornment. The Shahs of Persia used it as a royal residence until well into the second quarter of the 19th century. Since then, its splendor has waned. For fifty years or more, neglect has been converting it into a ruin.

"It is an ill wind that blows no one good luck" runs the old adage, that is to say, every wind blows luck somewhere. Because the Seven Suites have been abandoned by those who should have appreciated them, we are able to exhibit in the Persian Room of the Museum a pair of decorated doors that are said to have come from this very palace. That they originated in Ispahan in the 17th century is pretty certain from the style of decoration. It is well known that both the Haft Dest and the Aineh-Khaneh have suffered from pillage, and it is not at all unlikely that doors that once graced the harem of the most pleasure loving of the Sefavi monarchs have eventually found their way to this country.

The doors are made of plane tree wood. The back is left quite rough and obviously was not intended to be seen. Even the backs of closet doors would ordinarily receive more attention. Possibly they were false doors set in the wall to carry out an architectural scheme. To substantiate this theory, the searching eye can discern what looks like lime stains on the back, stains which would naturally result if the wood had remained for years in direct contact with plaster.

The doors consist of two peg-hung leaves. Fastened to the edge of the left-hand leaf with brass studs is a striker-piece whose central part is semi-octagonal finished with an ogee stopped chamfer. Each leaf has three raised panels, the main one a slender oblong, with a square panel above and below. The doors were given a coat of varnish and then pencilled all over with loop-

ing strokes of gold in the pattern of the grain of the wood. The decorator did not seek to screen an inferior wood by simulated graining of a finer wood. Rather he took as his decorative motif the grain of the wood of which the doors were made. He reiterated and emphasized with golden loops and swirls the very pattern that could be seen on close attention beneath the honey-colored varnish. The two members of the moulding of the panels are painted respectively dull red and green, while the moulding of the surrounding frames shows, between two red cavettos, a flat double bead of blue-black decorated with tiny gold chevrons.<sup>1</sup> The panels are embellished with spandrels and medallions of typical moresque forms, lacquered blue-black, and patterned with delicate gold foliations. The central medallion in each panel contains a carefully painted miniature in colored lacquers in the style of Riza Abbasi.

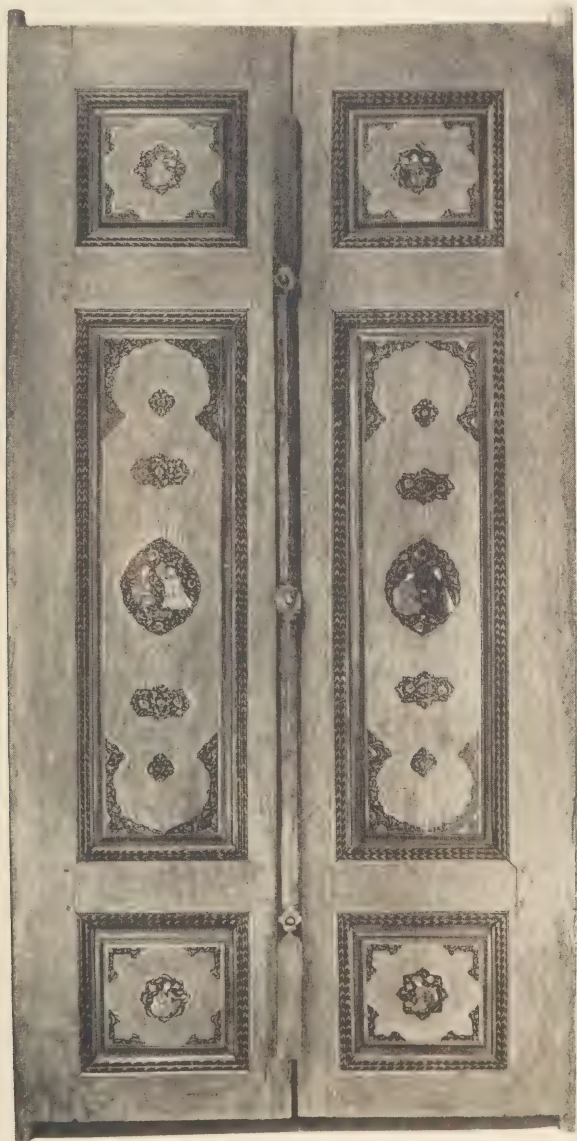
Among the crowd of artists encouraged by the court of Shah Abbas the Great the name of none has been so noised about the world as that of Riza Abbasi. There are extant more paintings and drawings with his signature than that of any other artist in the whole course of Persian miniature painting. His output was amazing. He is known to have been a spendthrift, always in debt, and his need for money may have been the spur to his extraordinary productivity. Either his style of painting caught the popular fancy and he had a host of imitators, or his is the persistent name among a school of painters whose art was a natural efflorescence of a decadent court devoted to luxurious and languorous living. The paintings of this school have the manner but not the substance of portraits. Effeminate young nobles and ladies surfeited with idleness toy with pomegranates which they never eat and hold winecups in hands too languid to reach their lips. Their empty pleasant

<sup>1</sup>Wherever in the description "blue-black" is mentioned it should be understood that the color was originally deep blue, but time and varnish have darkened the hue so that the effect now is practically that of black.



faces are all alike, and a tone of agreeable indolence pervades their every action. But

ing the vigor and character of the earlier schools of painting, the Riza Abbasi mini-



LACQUERED DOORS

Museum Appropriation, 1925

Persian 17th Cen.

the figures are graceful and refined and drawn with distinct feeling for line. Lack-

atures are apt to be intrinsically tiresome. However, as decorations they are more

adaptable than the earlier types, and they seem to be a peculiarly fitting adornment for the doors of the Shah's harem.

The vesica-shaped medallions, about six inches high, with scalloped edges outlined with gold, at the center of the oblong main panels, each contains a prince and his lady engaged in the gentle dalliance typical of the court life. The medallion on the right-hand leaf of the door shows a young man, in a gold-sprigged lilac gown and round gold hat with upturned brown brim, seated with a gold cushion at his back, his left hand raised to take a wine cup from the lady seated opposite. The damsel is in crimson with a long white veil hanging down her back. She steadies a wine-ewer between her knees. Before them on the ground are fruit and dishes. The gold arabesques of the background suggest a garden environment.

The motive is repeated with differing details on the left leaf. The lady here wears a scarlet gown, patterned in gold, and has donned the youth's round hat. Somewhat archly, she holds a tambourine shoulder high as the prince returns the compliment of a proffered winecup. He now wears a small green cap and a gown shimmering with gold. Refreshments stand before them on a violet rug.

The medallions at the centers of the four square panels are star-shaped, and each contains a single figure. In the lower left panel a lady in greenish grey, with pearls in her black hair, leans against an orange and a gold pillow. In the panel at the lower right, a young man in a lilac turban and a Nile green dress twangs a musical instrument. The cushions at his back are crimson and gold. At the top of the doors we have on the left leaf, a prince in a gold-flecked orange garment, idle hands in lap, his wine-ewer beside him; and on the right leaf, a pensive lady, in dull gold dress and orange veil, seated, cheek in hand. The back-ground of all the miniatures is blue-black patterned in gold arabesques.

The diversity of details and similarity of composition are particularly satisfying in miniatures used as decorative accents.

The drawing is good and the feeling for color stronger than in most paintings of this school. It is the excellence of the miniatures that makes one wonder whether the doors actually came from the Palace of Haft Dest. Shah Abbas II did not ascend the throne until 1641 and then he was only ten years old. Works of art for his harem would naturally date from the middle of the century and the miniatures on the doors appear to be of the quality and style of about 1630.

The doors are in excellent condition. The orderly yet careless undulations of the gold graining give a pleasant texture and the colors of the miniatures are mellowed to a rich harmony, the lacquer crazed like old china. The meticulous decoration does not result in a finicky effect, but the whole seems a proper and delightful treatment for an intimate interior. The Museum is happy to possess this fine example of Persian decorative art.<sup>1</sup>

M. A. B.

#### A PAINTING BY JOHN FOLINSBEE

A SURVEY of contemporary American painting would of necessity give considerable prominence to the group of active and important painters whose name has been taken from New Hope, Pennsylvania. Their work is always individual, and attracts the visitor wherever shown in public or private exhibitions. It is so distinctly American, so sincere in its interpretation, so modern in its feeling, so searching in its successful handling of natural motives, that it has a peculiar appeal.

Especially is this true of the work of John F. Folinsbee, one of the younger members of the group, an example of whose work has recently been acquired by the Museum. This is "Canal at Goat Hill," which was purchased from the Museum Appropriation in 1925.

<sup>1</sup> Companion doors are in the possession of the University Museum, Philadelphia, and the Detroit Institute of Arts.

Mr. Folinsbee is an example of the progress that any artist of earnestness, talent and application can make. Few modern painters have worked harder or succeeded in handling so many phases of nature. No one season holds his interest, and he finds the most prosaic subject a theme to be interpreted in terms of light and color.

The artist was born in Buffalo, New York, in 1892. As a boy he spent some time on the Raritan River in New Jersey, during which he must have received im-

view. Under such guidance Folinsbee rapidly approached the stage where knowledge of his medium became subconscious, and he could give himself up to nature with little or no thought of technique. Not that he stopped there, for he has gone on experimenting and growing in every way. Each exhibition of his new paintings shows this.

Folinsbee takes his work most seriously. There is no rush of production to supply the market with possibly unworthy ex-



CANAL AT GOAT HILL

Museum Appropriation, 1925

by John Folinsbee

pressions of nature in that section which have since influenced his work. These certainly found expression in early attempts at drawing and painting.

His artistic apprenticeship began at the Albright Art Gallery School in Buffalo, where he showed his bent for the interpretation of landscape. His later teachers who had a share in moulding his talents in this direction were Jonas Lie, Henry W. Faulkner, Birge Harrison, John F. Carlson, F. V. DuMond, and John C. Johansen, each with his own distinctive point of

amples. Rather would he have each painting bear witness to his growth and increased insight.

The painting of landscape may well be regarded as a field in which Americans best excel. There are wide differences of interpretation from the strictly academic rendering of the older type to a so-called "modernistic" handling, which requires a label with long description to make it possible for the visitor to know what is in the painter's mind. Like the followers of Buddha, who in their religion follow the Mid-



dle Way, Folinsbee so guides his course that he keeps the best of the one, and avoids the pitfalls of the other. The Museum is glad indeed to own so pleasing and representative an example of Folinsbee's work as the "Canal at Goat Hill."

#### A PIECE OF "MILLEFLEUR" TAPESTRY

IF the spirit of the Gothic and the Renaissance periods in Europe may be said to be best expressed in any one type of art, it undoubtedly would be in that of tapestry. Some, made for great religious institutions, are deeply religious in character. These, with the stained glass windows of the period, played an important part in the work of the church, for few laymen could read, but all could learn from pictorial representation. Other tapestries, designed for castles and great halls, occasionally had religious subjects but more often were allegorical, or dealt with hunting scenes or historical battles. Lastly there was the class of tapestries known as "verdure" or "millefleur," a delightful decorative class in which the subject often plays but little part, and the centre of interest is in the pattern of flowers and animals which cover the field. Of this class a fine example has recently been acquired through the Museum Appropriation, and now holds an honored place in the Gothic Gallery.

The piece, for it is a considerable fragment of a larger tapestry, was formerly in the Henry C. Lawrence Collection in New York. Mr. Lawrence's friends who were privileged to be his guests, and to be received in the long narrow room on 79th Street, will recall the rich Gothic furniture, the Renaissance stuccos, the stained-glass panels from Gothic churches and Episcopal palaces, the rich rugs and particularly the tapestry under discussion which hung on the north wall. It lent an air of distinction to a group of material which revealed the connoisseurship and discernment of the owner, and in which it was easily one of the most important. At Mr. Law-

rence's death in 1921 the collection was dispersed at public sale. The family still possess one-half of the tapestry.

Both for design and condition, the piece in the Museum is remarkable. The former is clearly shown in the reproduction, the silhouettes of the deer, dogs, rabbits and birds being happily placed in the field of beautiful flowers. The unusual preservation of the colors is also to be noted.

One has to think of the piece without the borders, for they are later additions. Gothic tapestries rarely had borders, the emphasis on these is increased in a later day.

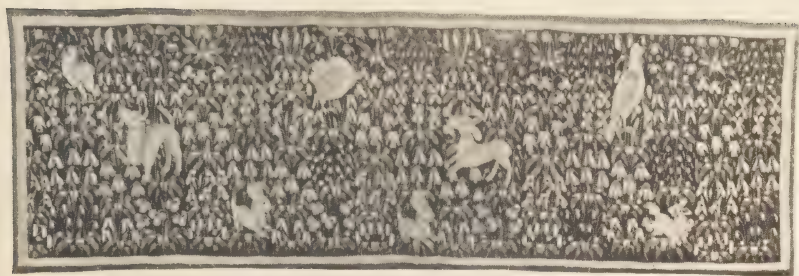
In date our tapestry comes from the Gothic-Renaissance Transition period, the last half of the XV cen. and the first half of the XVI cen. This was the "Golden Age of Tapestries" when the looms of France and Flanders vied with those of Spain and Italy to supply the demand for these hangings which so happily expressed the spirit of the times, and when even artists of the greatest distinction in other fields liked to design tapestries.

Much has been written and said about the Gothic interest in natural forms, which begins in the sculpture on the Gothic cathedrals and reaches its height in the Renaissance. In any study of this, the representation of animals, birds and plant-forms on the verdure tapestries finds an honored place. In their consideration we are led to think, not of the confined life in castle or echoing church, but of the way the people picnicked out of doors whenever possible, and their appreciation of their surroundings at the time. This was a pleasure which was recalled to them by these tapestries when the snows and rains of winter held them in their smoky halls. L. E. R.

#### THE LIBRARY

Among the acquisitions by gift and purchase to the Library, from December, 1926, to June, 1927, are the following books:

Abadal, Ignacio, col.—Spanish Furniture, Paintings and Ironwork. 1927.



MILLEFLEUR TAPESTRY

Museum Appropriation, 1926

French, 15-16th Cen.

L'Acropole d'Athenes. Le Parthenon. 2v. c. 1910.

Alford, Marian—Needlework as Art. 1886.

Algoud, Henri—Le Mobilier Provençal. n.d.

Allen, Edward B.—Early American Wall Painting, 1710–1850. 1926.

Barnard, Harry—Chats on Wedgewood Ware. n.d.

Barrie, George, ed.—Army and Navy of the United States 1776–1891. 11v.c. 1893.

Binyon, Laurence and Sexton, J. J. O'Brien—Japanese Colour Prints. 1923.

Breasted, James Henry—Ancient Records of Egypt. 5v. 1906.

Brinton, Selwyn—Correggio. 1907.

Buckley, Wilfred and others—European Glass.

Calvert, A. F. and Hartley, C. G.—The Prado.

Cannon, Tom G., col.—English Porcelain of the XVIII Century.

Carter, Morris—Isabella Stewart Gardner and Fenway Court.

Cescinsky, Herbert—Chinese Furniture 1922.

Clute, Eugene, ed.—English House Grounds. 1924.

Cornelius, Charles Over—Early American Furniture. 1926.

Curtis, C. Densmore—Sardis, v. 13. Jewelry and Gold Work, Pt. 1, 1910–1914. (Publications of the American Society for the Excavation of Sardis).

Daly, Cesar—L'Architecture Privée au XIX Siècle sous Napoleon III. V. 3. 1864.

Dow, George Francis—Domestic Life in New England in the Seventeenth Century. 1925.

Downes, William Howe—John S. Sargent, His Life and Work. 1925.

Dubuisson, A.—Richard Parkes Bonington. 1924.

Duveen Galleries—Catalogue of Early Italian Paintings. 1926.

Elliott, Huger—Memorial Art.

Enlart, Camille—(L') Art Gothique en France, series 2. c. 1925.

Fry, Roger and others—Chinese Art. (Burlington magazine monographs).

Girard, Joseph—Documents de Ferronnerie Ancienne . . . d'Avignon. 1926.

Gluck, Gustav—The Picture Gallery of the Vienna Art Museum. 1925.

Grego, Joseph—Rowlandson the Caricaturist. 2v. 1880.

Hagimihali, Mrs.—Laiki Teckini of Skyros. 1925.

Halsey, R. T. H. and Tower, Elizabeth—Homes of Our Ancestors. 1925.

Hartley, Mrs. Jonathan Scott, col.—Oil Paintings and Water-Colors by George Inness. 1927.

Hartman, Gertrude, ed.—Creative Expression through Art. n.d.

Henriot, G.—Nouvelles Devantures et Agencements de Magasins. n.d.

Heyl, Charles C.—Art of the Uffizi and the Florence Academy. 1912.

Holburn, J. B. Stoughton—Jacopo Robusti, called Tintoretto. 1912.

Holme, Geoffrey, ed.—Woodcut of Today at Home and Abroad. 1927.

Hunter, George Leland—Practical Book of Tapestries. 1925.

Hunter, George Leland—Tapestries, Their Origin and Renaissance. 1912.

Huntington, H. E. col.—Catalogue of some of the paintings of the British School in the collection of Henry Edwards Huntington at San Marino, California. 1905.

Japan Society, New York—Chinese, Corean and Japanese Potteries. 1914.

Koster, August—Die Griechischen Terrakotten. 1926.

Lewis, G. Griffin—Practical Book of Oriental rugs. ed. 5. 1920.

Lockwood, Luke Vincent—Colonial Furniture in America. 2v. ed. 3. enl. 1926.

Long Sang Ti—Chinese jade. 1926.

McMurtrie, Daniel G.—Type Design. c. 1927.

Martin, Camille and Enlart, Camille—L'Art Romain en Italie. 2v.

Mew, Egan—Battersea Enamels. 1926.

Morris, Frances and Hague, Mariam—Antique Laces of the American Collectors. pt. 5. 1926.

Morris, Frances—Notes on Laces of the American Colonists.

Musee de Cluny—The Tapestry Known as "The Lady and the Unicorn."

Newhouse Galleries—Paintings by William Merritt Chase. c. 1927.

Orcutt, William Dana—In Quest of the Perfect Book.

Pach, Walter—Georges Seurat. 1923.

Paris, Exposition des Arts Decoratifs Modernes, 1925. Une Embassade Francais.

Paris, Exposition des Arts Decoratifs Modernes, 1925. L'Architecture Officielle et les Pavillons.

Paris, Exposition des Arts Decoratifs Modernes, 1925. Batiments et Jardins. n.d.

Park, Lawrence—Gilbert Stuart. 4v. 1926.

Parker, Gilbert and Bryan, C. G.—Old Quebec. 1904.

Penley, Aaron—English School of Painting in Water-Colours. 1874.

Pennell, Joseph—Little Book of London.

Phillips, Duncan—A Collection in the Making.

Picard, Charles—La Sculpture Antique. 1926.

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Walcott, Mary Vaux—North American Wild Flowers. 2v.

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## THE 1927 COSTUME PARTY

The School's Annual Costume Party produced by Mr. Brigham, the Head of the Design Department, with the aid of the efficient organization of the Student Board of Governors, proved a notable addition to the long line of his previous successes. Never has he shown more ingenious invention, nor greater ability to blend color and style in effects of scenery and costume, lighting and movement. In this he was ably assisted by Miss Marian Tyler, who was in charge of the feature dancing.

Through a setting of ruined arches, dark hemlocks and flowering branches there appeared by his sand diviner's magic, in gorgeous succession, Pharaoh's Court, with a living papyrus scroll and "The Spirit of the Mummy;" Pan and Greek maidens at play; ladies and gentlemen of the Doges' Court and a Venetian rose ballet; a Chinese idyll; a parade of Russian wooden soldiers; a fiesta of Spanish gypsies; a French gavotte; an Indian rite; a stately Colonial minuet, and the gay jazz of youthful America.

While the free use of such extremes in color, music and varied pace, fascinated the audience and gave the effect of quite a modern production, yet the successful handling of these divergent themes could only have been achieved by a School based on a profound training in design and in the galleries of its Museum.

## NOTES

**MEMBERSHIP.** A report of the Membership Committee presented to the Corporation, stated that during the fiscal year, there were 163 elected to the various classes of membership supporters. They were divided as follows: 12 life, 51 governing, and 100 annual. During the year there were 31 deaths among the members. The total membership list to date totals 800. This figure covers 61 life, 181 governing, and 558 annual.

**ELECTION OF TRUSTEES.** At the annual meeting of the Governing Members of the Rhode Island School of Design held on June first, Messrs. Sydney R. Burleigh and William L. Hodgman were elected as Trustees for the period of 1927-1937.



CHEST FRONT

Gift of Mr. and Mrs. H. D. Sharpe, 1926

Italian, 16th Cen.

*The Bulletin of the  
Rhode Island School of Design  
Providence*

All communications should be addressed to the  
General Editor, Mr. L. Earle Rowe

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## ADMISSIONS

**HOURS OF OPENING.** The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays, and Sundays.

## PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

## PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

## COPYING

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

## LIBRARY

The Library contains 6,536 volumes, 17,351 mounted photographs and reproductions, 5,098 lantern slides, and about 4,408 postcards. During the months of June, July and August the library is closed.

# Bulletin of the Rhode Island School of Design

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TAPESTRY

Gift of Mrs. Gustav Radeke, 1919

French 15th-16th Cen.

Entered as second-class matter January 16, 1913, at the post office at Providence, Rhode Island, under the Act of August 24, 1912

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# A NEBUCHADNEZZER TAPESTRY IN PROVIDENCE

TO the mediaeval mind the Bible was, first of all, a great story book, and the lives of Biblical personages furnished picturesque subject matter for the makers of Gothic tapestries. Scarcely an important character escaped their attention. It would have been surprising if the great king of Babylon who conquered Jerusalem and carried the Israelites into captivity had been forgotten. We read that Edward IV of England "paid by the hand of Richard Willy for four pieces of Arras representing the History of Nabugodonosor."<sup>1</sup> In the inventory of tapestries made after Henry VIII's death, we find that at Richmond there was "1 pece of Arras of Nabugodonosor," and in "The Princes Guarderober," "3 peces of Tapestry of this story of Nabugodonosor;" while at the sale of the Royal Collection in 1649, a Mr. Peirce bought "five very old pieces of Nabuchadnazar for £3."<sup>2</sup> There is recorded, also, the sale on the 3rd of May, 1650, of "three peices of Nabuchadnezzar" to a Mr. Carrington; while in November of the next year, Mr. Decrittz bought "two pieces of Nabuchadnezer."<sup>3</sup> This would seem to prove that the Babylonian ruler had a fair degree of popularity with the early tapestry weavers.

The Museum of the Rhode Island School of Design possesses a large tapestry which undoubtedly depicts two dramatic episodes in the life of this ancient king. The left third of the tapestry is occupied with a scene in which Nebuchadnezzar, an old bearded man, kneels barefoot, with reverent upturned countenance, his hands lifted in prayer, while a personage on bended knee offers crown and sceptre. Beside him stands Daniel invoking the blessing of God Almighty, who is represented by the head and shoulders of a bearded patriarch, wearing a papal crown and holding the orb and cross in his hand, within an oval of con-

ventionalized clouds at the extreme top of the tapestry. A dignitary in a dark blue robe stands in solemn approbation at Daniel's left, and behind the king, two courtiers are engaged in earnest conversation. In the background are two horsemen, one approaching, one leaving the scene. The one who is approaching is leading by the bridle a saddled mule. In the distance, among hummocky blue-green hills, is a castle. This scene can represent nothing else than Nebuchadnezzar's restoration to sanity after his seven years' wandering among the beasts of the field. "I, Nebuchadnezzar, lifted up mine eyes unto heaven and mine understanding returned to me . . . and my counsellors and my lords sought unto me; and I was established in my kingdom." (Daniel IV: 34, 36).

This scene is divided by means of a slender Gothic pillar from that which fills the right two-thirds of the tapestry, where we are shown Nebuchadnezzar's triumphant entry into the city of Babylon. "I was established in my kingdom." The old king, with his crown on his head and sceptre in hand, rides proudly on his white horse, beneath whose leg trots a little dog, while Daniel on a mule by his side turns solicitously in his saddle. About them press a throng of mounted courtiers and men at arms trudging along on foot; while before them kneel a group of nobles and other dignitaries, and still others crowd out from the gate of the city or lean from its battlements. The identity of the city is made certain by the word *babillonne* in Gothic letters over the gate.

The persons of Nebuchadnezzar and Daniel are unmistakable in each scene. According to the custom of the time, they are garbed in contemporary costume. Daniel is represented as a comparatively young man dressed in a red robe girdled with blue, with a dark blue collar. In the left-hand scene the word *daniel* is written in beige Gothic letters against the red of his gown; in the right-hand scene the name appears very distinctly against the dark blue of his collar. Nebuchadnezzar is an aged man with long white beard. He is clad in a pat-

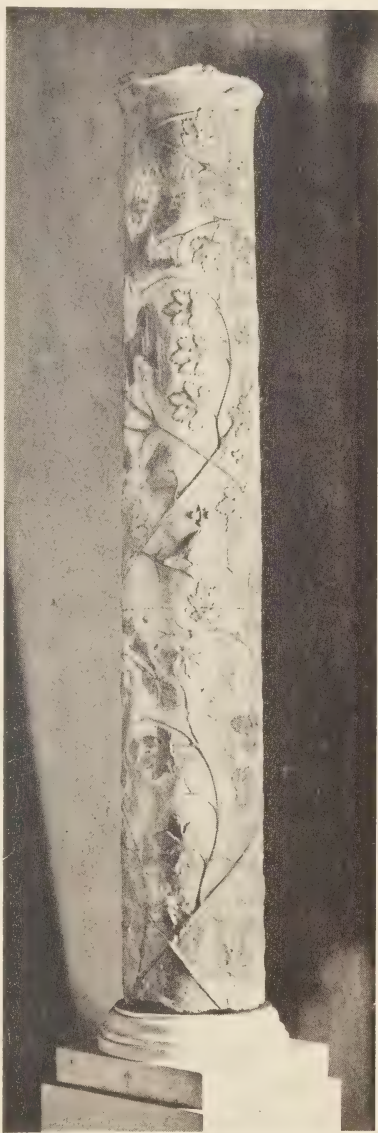
<sup>1</sup>W. G. Thomson, *A History of Tapestry*, p. 168.

<sup>2</sup>W. G. Thomson, *A History of Tapestry*, pp. 273, 276, 362.

<sup>3</sup>*Ibid.*, pp. 280, 282.

turned cloak of soft-toned blue which shades to beige on the round of the folds. His collar is light brown, probably meant for fur. As he kneels uncrowned before God, he is not named, but when he rides in triumph into his capital, there appears across his cloak two lines of much worn lettering. In the upper line *nabuch* is easily deciphered; the rest is lost save for what probably is the upper part of the letter *d*. In the lower line the letters are very hard to trace. An *n* and two *o*'s can be made out. The third letter seems to be *l*, which is puzzling. As the other names are in French, the spelling probably approximates to Nabuchodonosor or Nabuchodorosor, the French transliteration, which is so much nearer to the Greek version of the Babylonian Nabu-Kudur-Usur than is our English form. We may read the name as *nabuch (o) d (o)* on the upper line, *no (l?) o (r?)* on the lower. Since it is a word variously spelled today, it would be surprising if in those days of temperamental orthography, an *l* might not usurp the place of an *s*.

The tapestry dates from the late fifteenth or early sixteenth century. I am inclined to narrow the date to the first decade of the sixteenth century. The patterns on the garments are more restrained and show smaller motives than appear on most of the fifteenth-century tapestries. The borders, a foot in width, with their conventionalized floral interlace and foliate knots, seem to reach toward the transition period. It should be noted that the two side borders and the upper and lower borders are of quite different design. The upper border is modern restoration made to match the lower border, which before repairing was detached from the tapestry and lacked the narrow band of galloon which according to usage should define its upper edge. The slender Gothic pillar which divides the scenes is very similar to the central pillar in the "Lady Experience" tapestry of the Supper and Banquet series made in Tournai in 1510,<sup>4</sup> and the supporting figure at its base is cousin ger-



MARBLE COLUMN Roman 1st-2nd Cen. A.D.  
Museum Appropriation 1926

man to the figures which support the upper part of the dividing pillar in the Davillier Virgin and Child tapestry in the Louvre, dated 1485.<sup>5</sup> The representation of the

<sup>4</sup>George Leland Hunter, *The Practical Book of Tapestries*, Pl. IV, m.

<sup>5</sup>George Leland Hunter, *Tapestries*, 1912, Pl. 269.

Godhead by the bust of an old bearded man, crowned and holding orb and cross, and set off from the rest of the tapestry by a circle of conventionalized cloudforms, is a treatment closely paralleled in the above-mentioned Davillier tapestry and in the Credo tapestry in the Museum of Fine Arts, Boston, dating from the end of the fifteenth century, though in both these tapestries the Divinity wears, in common with the usual Gothic tradition, the imperial rather than the papal crown. The triple tiara, signifying the teacher, lawgiver and judge, is as fitting in its way for the head of God as is the crown of empire. The tapestry's provenance is probably northern France, though in general style it has much in common with the late Gothic products of Tournai. It is twelve feet two inches high by eighteen feet one inch wide, and is woven in wool whose colors are still fresh. While, as in practically all extant tapestries of this age, there are areas of restoration, it so happens that the repaired places in this piece occur fortunately for the most part in the draperies and less important features of the picture.

Since the scenes depicted in this tapestry are episodes that occurred at the end of Nebuchadnezzar's life, it is reasonable to suppose that it may have been the last of a series, the other pieces picturing earlier dramatic incidents in the king's life, such as his conquest of Jerusalem and his dedication of the golden image on the plain of Dura. Speculating on the possibility of such a series, one wonders if the other pieces are anywhere in existence.

MIRIAM AMY BANKS

(Reprinted by permission from "Art in America," Vol. XIV, No. 4, June, 1926, pp. 148-153.)

### A ROMAN COLUMN

**A**MONG the recent additions to the classical collections is a marble column, decorated in relief with vines, birds and fruit. The column is an example of a particular phase of Roman decorative art, and dates from the Augustan period or I-II. cen. A.D. It was purchased through the Museum Appropriation in 1926.

To better appreciate the place of such a column in a collection of art, some discussion of Augustan treatment of floral and plant motives in relief seems called for. The period in question, has been so designated by art historians for purposes of convenience; not because Augustus as a man imposed his personality on the art expression of his day, but because it was during his reign that Rome became, to so marked a degree, the centre of the world. Greece and Alexandria had passed with the control of the Romans; and their artists and scholars, seeking the Imperial city, made it a cultural centre. The Greeks had long made use of floral and plant motives, but largely for architectural decoration, and quite conventionalized. These motives were chiefly based on the acanthus, lotus and palmette. During the Hellenistic period, perhaps due to the Oriental influence received through Asia Minor, these motives were less conventional, and others were introduced, such as ribbons, garlands and bull-skulls. The Romans, in turn, feeling this influence, naturally extended this development, especially because many of their artists were of Greek origin. By the Augustan period they had made this field of decoration peculiarly their own, developing what Wickhoff, the great German scholar, calls "illusionist" art, or a naturalism which is quite astonishing. Like all periods of art there was constant change and interest in decorative treatment of this sort lasted through the Augustan and Flavian periods, or until the 2nd century, A.D. Following that period it became decadent, formal and poor.

The outstanding example of Augustan decorative art is the Ara Pacis Augustae or the Altar of the Imperial Peace, sections of which are now scattered through various European museums. But this is not unique and many other examples are to be found of which our column is one. Two pilaster panels of similar type are in the Metropolitan Museum of Art.

The Augustan style as it has been called, is characterized not only by the illusionist treatment, mentioned above, but has a



marked simplicity and directness. As it approaches the Flavian period the field becomes more crowded in ornament, delicacy is sometimes lost, and ornateness and intricacy take its place. The simplicity and restraint in the handling of the ornament on our column would seem to date the piece from the end of the first to the beginning of the second century A.D. It was during the Flavian period that the motive of the vine growing from a small vase, was much used. As the lowest section of the column in the Museum is missing it is not possible to know exactly what was the treatment on that.

This brief discussion of Augustan ornament is of interest also to the student of Renaissance decorative sculpture, since the artists of this period received their inspiration from just such examples of Roman work, as they came to light in the excavations in the Forum and elsewhere. They did not however carry out to such a degree the blending of the point of the leaves with the background as is found in Augustan work. In the column under discussion, there has apparently been some re-touching which has given more accent to the modelling in places than was originally intended.

In considering decorative work of this kind, especially Roman, one should keep in mind the probability that it was colored. This seems perhaps strange, but there are enough traces of color on other examples to support the hypothesis. Furthermore the intense sunlight of the Mediterranean world would make the use of color very desirable.

The possession of original examples of decorative art is an excellent thing for American museums, particularly at this time, when so much is being done along this line. By them we can come to appreciate the value of classic restraint, of careful detail, and of organized composition. Through the study of them, not copying them, we can best apply the lessons they give to the art of our own day. For this reason, quite in addition to its archaeological value, the column in question is a valuable acquisition, and well worthy of closer study.

L.E.R.

## SEVENTEENTH CENTURY TANKARDS FROM SCANDINAVIA

AMONG the wealth of objects bequeathed to the Rhode Island School of Design by Mrs. Hope Brown Russell some years ago was a collection of Scandinavian silver. Of especial interest are two tankards dating from the seventeenth century. They are peg tankards, so-called from the row of pegs inside by means of which the lusty burghers of old time were enabled in some measure to regulate their draughts if not their thirst. As the generous-sized drinking-vessels were handed



SILVER TANKARD

Danish 17th Cen.

Bequest of Mrs. H. B. Russell, 1909

from mouth to mouth in jolly fellowship, each drinker would quaff the liquor down to the next peg. This ingenious custom is said to have fathered the old expression "take him down a peg." If the thirsty drank too greedily, there was certainly a peg on which to hang an argument!

The earliest drinking-vessels of the Norsemen, as of our Anglo-Saxon forefathers, were undoubtedly the hollowed horns of animals. When the tapering end was sawn off for stability's sake and a bottom added, the beaker was created. Horn beakers were rimmed with silver and in time were frequently made wholly of metal. A handle at the side made the beaker a mug. The addition of a lid gave us a tankard. The

earliest tankards were straight-sided with flat lids, a simple unpretentious shape. Later the bodies were banded or covered with decoration in relief, while the lids swelled to a dome-shape topped with ornate finials.

By their shape, irrespective of other evidence, both the Scandinavian tankards in the Russell collection proclaim themselves to be of the seventeenth century.

haps the more nicely wrought. The thumb-piece is shaped like a knotty forked twig bearing two erect pomegranates. The three ball feet are also in the semblance of pomegranates with a suggestion of leaves in relief where the feet are attached to the body. In the lid is inserted a Danish eight mark piece, species of 1675, enclosed in a beaded and fluted collar, and surrounded by an engraved border of conven-



DESIGN ON COVER OF SILVER TANKARD

They have straight-sided cylindrical bodies and flat-topped lids. They have large scroll handles, which provide something substantial for a stalwart hand to grasp, but, being hollow, do not burden the weight. The sturdy hinge which raises the lid is governed by a wrought thumb-piece. Each tankard rests on three ornamental feet.

The smaller of the two tankards is per-

tionalized floral ornament. The silver coin is lightly gilded and is held in the lid so that the obverse which shows Christian V on horseback is seen when the lid is down, and the reverse bearing the arms of Denmark can be seen on the inside when the lid is raised. It was a 17th century custom to enclose gold and silver coins in the lids, bottoms and sometimes the sides of tankards. An old coin, however, is not

absolute proof of age, since, obviously, an old coin could be enclosed in a vessel of later date. In fact, this was often done, and without any intention to mislead, but simply as a pleasant way to enshrine a prized relic. In the case of our tankard, however, we have on the bottom the Copenhagen hallmark clearly stamped, showing within an oval the three minarets over the date, 1677.

he stands. While these ornamental details are interesting, the most intriguing thing about the tankard is the engraving on the lid. An elderly man kneels with uplifted face, before him an overturned coffer of jewels and a harp, behind him, an orb of sovereignty. Upon the coffer lies a crown and sceptre. Out of the clouds above bends the Saviour, a crown and sceptre in his outstretched hands. The



SILVER TANKARD

Scandinavian 17th Cen.

Bequest of Mrs. H. R. Russell, 1909

The second tankard is much taller and more capacious. Its feet are in the shape of lions, dog-like creatures that are reminiscent of the beasts that guard the fountain in the renowned court of the Alhambra. The lions' tails, tied in bowknots with the tufted ends pointing up like flames, appear in relief against the body of the tankard. The thumbpiece is in the shape of an eagle absorbed in tearing the leafage on which

symbolism seems simple enough: a king lays aside his earthly treasures and honors for the more enduring ones of Heaven. In the background of the picture, beyond a stretch of water, rises a high cliff near the base of which is a building and palisade which suggest a frontier fort. In the far distance is a town with sailing vessels in harbor. In the part of the sky unoccupied by the vision of Christ, the engraver has



drawn a coat of arms upon a mantle upheld by an angel. An oval shield, parted per pale, or lengthwise, is supported by lions. On the dexter side is a spread eagle; on the sinister, a stockfish crowned. This coat of arms should prove the key to the picture but unfortunately it adds to its obscurity. Around the picture is a band of inscription which freely translated runs thus: "My Lord, when I but have Thee, I need no other support in Heaven or Earth. Even though my Life and Spirit should fail, Thou art, God, ever the comfort and strength of my heart. Psalm 73 Ao. MDCLIV. S. I. W: G. V. R."<sup>1</sup> The quoted words give the substance of the 25th and 26th verses of the seventy-third psalm. The initials following the date are puzzling; whether they stand for donor and recipient or whether they are the initials of a Latin formula has not been determined.

Do the Roman numerals give us the date of the tankard, 1654? Possibly. Unfortunately there is no hallmark to clinch the matter as in the case of the other tankard. There is only a partially obliterated maker's mark which appears to be I.B. in a rectangle. In shape and style, the tankard agrees with the smaller one, which bears the date 1677, and the ornate details would indicate the last rather than the third quarter of the century.

Does the 1654 throw any light on the engraved picture? The two outstanding events in Scandinavian history in 1654 were the abdication of the impetuous Queen Christina of Sweden and the death of the great Chancellor, Axel Oxenstierna. The sex of the noble personage in the picture precludes Christina. Though Oxenstierna never wore a crown or held a sceptre, he was for years the virtual ruler of the Kingdom; but the coat of arms is in no wise his. Nor is it the coat of arms of the Oldenburgs, the rulers of Denmark and Norway. The stockfish crowned appears for Iceland as one of the quarterings of the royal arms of Denmark, but it is the stockfish crowned

on a red field. Here the field appears to be green, provided the engraver adhered to the conventions by which heraldic colorings are portrayed in lines. This is doubtful, however, since on the other side of the shield he seems to indicate a golden eagle on a gold field, which is an impossible state of affairs, since a metal on a metal is more greatly adhorred in heraldry than a vacuum in nature.

On the side of the tankard, just below the lip, the stippled letters H A S D : E P D G appear. These are undoubtedly the initials of former owners. On the bottom of the tankard is stippled, apparently by the same hand, W = 78 lot 2 qt. The exact meaning of the last inscription I do not know, but I do know that the tankard holds slightly less than two quarts, if 2qt. is intended to indicate the capacity.

The attention of Americans interested in the arts has been called to the excellence of modern Scandinavian craftsmanship by the interesting exhibition of Swedish Contemporary Decorative Arts recently held in the galleries of the Metropolitan Museum. Examples of old craftsmanship such as these tankards provide prove that this excellence is not of mushroom growth but has its roots deep in the past.

M. A. B.

#### A PAINTING BY DEWING

**I**N the galaxy of painters whose work has enriched American painting, Thomas W. Dewing holds an honored place. During the long years he has been at work, new movements in painting have followed each other in quick succession, and it has been the usual practice of lesser artists to change with each new tendency. But one can not say this of Dewing, for he has given up his life to dealing with the subject of American women in pleasant surroundings and in playful moods. Bathing his subject now in lambent sunlight, now setting her in the home with its soft light on wall and vase and musical instrument, he paints his sitters not as individuals but as types; not in exact portraiture but with something

<sup>1</sup>For the translation of this inscription we are indebted to Professor Adolph B. Benson of Yale University.

of the spirit. To this he has held without variation, and so has made this type of picture his own, without a rival. Had he treated his subject with more realism or placed her in full sunlight it is possible that one might feel that his work was a little old-fashioned. This is perhaps all the more likely as the modern woman betrays an energy and movement, not existing in Dewing's world. His powers as a painter, his interest in the subtle treatment of light, and his handling of still life, especially in interiors, insure for him always an honored place among artists.

Dewing is a Boston artist, born there on May 4, 1851. As a pupil of Boulangier and Lefèvre at the *Atelier Julien* in Paris, he had a good sound training. But it is interesting to note that even at the beginning of his career, he gave evidence of being decidedly American both in subject and treatment. From this he has never departed.

The best place to study Dewing's work is the Freer Gallery in Washington where there is a large and representative group of his paintings. But there is hardly a public or private collection in the country that claims to be representative of American painting, that does not possess an example of his work. The one in the Museum of the Rhode Island School of Design is called "Lady in Grey," and was purchased with the Jesse Metcalf Fund in 1912.

The tendency today is to over-emphasize exact representation or to paint a canvas that may be seen across a gallery. Dewing has never tried to do either. His paintings are small, intimate, and very personal. Had he treated the dresses of his subjects in minute detail, the question of their being old-fashioned might be very much in evidence, but handling them as he does for their proper values in his problem of light and subdued color, his paintings have a lasting quality which will ensure their being treasured by those who possess them.



LADY IN GREY

by Thomas W. Dewing

Jesse Metcalf Fund, 1912

### FALL EXHIBITION

The Fall Exhibition of Contemporary American Paintings brings yearly a carefully selected group of canvases which cover the many lines of interest among the artists. The selection is not necessarily made by name or the fact that the picture is a prize winner in a recent exhibition. In fact work of the younger generation is frequently included when it comes up to the high standard of the Exhibition.

This group of canvases will be shown from October eleventh to November sixth, and will include work by the following artists: Wayman Adams, Gifford Beal, Frank W. Benson, R. Sloan Bredin, Emil Carlsen,



John F. Carlson, Charles H. Davis, Nicolai Fechin, Anna S. Fisher, Gertrude Fiske, John R. Frazier, George H. Hallowell, Childe Hassam, Robert Henri, Aldro T. Hibbard, Eugene Higgins, Rockwell Kent, Walter Koeniger, Leon Kroll, Ernest Lawson, Gari Melchers, Willard L. Metcalf, Jerome Myers, Hobart Nichols, Malcolm Parcell, William Ritschel, Chauncey F. Ryder, W. Elmer Schofield, John Sloan, Howard E. Smith, Eugene E. Speicher, Mary Stafford (Frazier), Gardner Symons, Allen Tucker, Walter Ufer, Horatio Walker, Guy C. Wiggins, and Charles H. Woodbury.

The Exhibition will be hung in the large gallery of the older Museum.

#### THE HAZARD COLLECTION OF BATTERSEA ENAMELS

For six months, through the generosity of Mrs. Lauriston H. Hazard, visitors to the Museum have been able to see and study at their leisure her very interesting collection of Battersea enamels. In the collection were some sixty-four small boxes, each one unique. There were tiny round boxes with hinged lids in which the 18th century belles kept the black patches that by contrast heightened their lily-like complexions. There were dainty snuff-boxes appropriate for the white hands of an Old School gallant. There was one delightful little box in the shape of a tricorne hat. The collection contained also twenty-two knobs which formerly fitted into the scrollwork of old mahogany looking-glasses the weight of which was borne by the brass shanks which screwed into the wall. The enamelled medallion tops, both round and oval, showed an interesting variety of designs, such as little flutists, pretty ladies' heads, landscapes, even a monument and weeping willow reminiscent of the embroidered mourning pictures of the era. These charming examples of English enamelling, dating from the middle decades of the 18th century, were found by Mrs. Hazard for the most part in and about London; in other words, not far from their place of manufac-

ture some hundred and seventy years ago. To those visitors to the Museum who bent over the case in which they rested in their delicate colorings against a background of black velvet, they spoke with exquisite intimacy of the fastidious elegance of a vanished epoch.

#### NOTES

**EGGERS EXHIBITION**—The Museum Committee is pleased to exhibit at the same time as the Fall Exhibition a group of drawings and prints by Mr. George W. Eggers.

Mr. Eggers is better known for his long and successful career as Director in turn of the Art Institute of Chicago, the Denver Art Museum, and now of the Worcester Art Museum. He is also an artist of distinction, and especially interested in line work. He has been very successful as a draughtsman, his work having a charm and force which is very individual. His many friends have long been familiar with his genius in this direction, but his work has rarely been seen in the east.

In view of the increased interest in drawings, which is indeed a hopeful sign, the Eggers Exhibition is particularly timely.

**THE GODDARD BUSINESS CARD**—The April number of the Bulletin was devoted to John Goddard and his work. In the text it was promised that the business card alluded to on page nineteen would be published in the next issue of the Bulletin. The important announcement about the intention of Mr. Marsden J. Perry crowded it out of that issue. It is now published with apologies for the delay. All lovers of Goddard furniture will be interested to see this business card, the original of which is, as noted, in the possession of the Newport Historical Society.

**GIFT OF PRINTS**—Mrs. F. Gerald Dane has recently presented to the Museum a collection of prints including French copperplate engravings of the 17th and 18th centuries, such as the series of *Apollo and the Muses* and quaint theatrical costume prints by Nicolas Bonnart; four engravings



by his brother, Jean-Baptiste Bonnat; thirteen of the set of Roman Emperors and Empresses in which the Empresses appear in contemporary French dress, published by the famed house of Mariette; four romantic landscapes with ruins by Nicolas Perelle. In the collection, also, are fourteen engravings by Giovanni Caraglio, an eminent pupil of Marc Antonio Raimondi; Claude Mellan's *Sudarium of St. Veronica*, famous for its execution in a single spiral line; an etching entitled, *A Solo on the Viola*

*di Gamba*, by W. N. Gardiner, dated 1787; and several stipple engravings by Bartolozzi.

OPENING OF SCHOOL—As has been the case in recent years the School finds itself crowded to the limit as it begins its work for the year. The day classes began on September twenty-sixth, the night classes on October third, and Saturday classes on October first. The total registration to October eleventh is 1,598, as against 1,522 on the same date last year.



GODDARD LETTER-HEAD

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*The Bulletin of the  
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Providence

All communications should be addressed to the  
General Editor, Mr. L. Earle Rowe

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## ADMISSIONS

**HOURS OF OPENING.** The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays, and Sundays.

## PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

## PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

## COPYING

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

## LIBRARY

The Library contains 6,662 volumes, 17,351 mounted photographs and reproductions, 5,098 lantern slides, and about 4,448 postcards. During the months of June, July and August the library is closed.